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THE POETRY OF  
OUR LORD

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# THE POETRY OF OUR LORD

An Examination of the Formal Elements  
of Hebrew Poetry in the Discourses of  
Jesus Christ

BY THE

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*Yihyú lerāṣôn 'imrē-phî  
w'hegyôn libbî  
L'phānēkā Yahwéh tāmîd  
ṣūrî w'gō'alî*

“Let the wóreds of my móuth be accéptable,  
and the meditátion of my heárt,  
Before Theé, O Lórd, continually,  
my Róck and my Redeémer.”



## PREFACE

THE scheme of this work first began to take shape in the author's mind while he was collecting material for his *Aramaic Origin of the Fourth Gospel*. Close examination of the language of this Gospel brought home to him its frequent resemblance in style to the diction of the Old Testament writers—Prophets, Psalmists, and Wise men, whose utterances are cast in poetic form, the chief characteristic of which is adherence to certain rules of composition which are defined by the terms Parallelism and Rhythm. In studying the Fourth Gospel in its formal aspect, the first fact which strikes the eye is our Lord's free use of Parallelism, and that especially of the kind which is known as Antithetic. Observation of this characteristic at once invites comparison with the form of His teaching as recorded by the Synoptists; and the result which emerges is that this Hebraic style of expression is equally well marked in the sources employed by these latter. Examples of Antithetic Parallelism were therefore collected by the writer among his other statistics for his book on the Fourth Gospel, on the ground that they would serve both to prove the Palestinian origin of the discourses contained in the Gospel, and also to illustrate their connexion with the Synoptic discourses, thus advancing an argument which undoubtedly favours their substantial authenticity. On further consideration, however, it appeared that this line of research was not strictly germane to

the argument for the Aramaic origin of the Gospel, but rather demanded a separate study which might illustrate the formal connexion of much of our Lord's teaching with the Hebrew poetry of the Old Testament, and also serve as a guide in determining whether we can rely that we possess in the Gospels something approaching to, if not actually representing, *the ipsissima verba* of His teaching.

To speak of hoping to ascertain the actual words of Christ may seem bold, if not foolish; but is it really a vain hope? Take, for example, the Lord's Prayer, in which the existence of a well-marked rhythm (p. 112) and rhyme (p. 113) can hardly be gainsaid. It is obvious that these traits must have been intended by our Lord as an aid to memory, and would have acted as such; hence it is scarcely overbold to believe that the Matthaean tradition represents the actual words of the prayer as they issued from His lips. So with other sayings which exhibit the formal characteristics of Hebrew poetry. Conformity to a certain type which can be abundantly exemplified—and that not only in one source, but in all the sources which go to form the Gospels—is surely a strong argument for substantial authenticity. For the alternative is that the different authors of the sources, if they possessed merely a vague recollection or tradition of the sayings, must have set themselves, one and all, to dress them in a parallelistic and rhythmical form; and that various writers, and in fact all writers to whom we owe records of our Lord's teaching, should have essayed independently to do the same thing, and so doing should have produced results which are essentially identical in form, is surely out of the question.



There are, of course, marked variations in the recorded wording of Christ's teaching; and, even when we have made allowance for the probability that on different occasions He may have conveyed the same teaching in a somewhat varying form, it is clear that the greater part of such instances witnesses to a certain freedom in the recording of His utterances. Of two varying records one at least departs to some extent from the original in wording if not in sense. This is most marked in the two forms in which the great Discourse-document, commonly known as Q, has come down to us in the First and Third Gospels. The present writer confidently hopes that the criterion of poetical form which he puts forward may be of service in determining which version of Q has the better claim to be considered a literally faithful record. If his deductions are correct, it appears that in most cases, though not in all, the verdict should go to the First Gospel. St. Matthew—if he may be considered as the author of Q—was a faithful recorder of Christ's teaching in its original Semitic style; and the editor who embodied his work in the First Gospel was very like the Hebrew redactors of the historical books of the Old Testament, content to reproduce the *ipsissima verba* of his source, even though he does not hesitate to gloss them here and there by his own additions. St. Luke, on the other hand, was more closely akin to a modern historian in his method. For him the substance, rather than the form, of the teaching appears to have been the all-important consideration; and, while he was clearly a skilful and faithful recorder of the substance, he certainly seems to have held himself free to alter the form in cases in which Synonymous Parallelism might appear redundant to Gentile readers,

and to clothe his record in a graceful Greek dress which not infrequently involved paraphrase and changes in the order of words.

Another subject of inquiry on which the writer believes that his method of examination sheds some light is the question whether St. Mark knew and used Q. Evidence adduced in the present volume should go far to prove that this was the case. Such a conclusion emerges first through comparison of certain antithetically parallel sayings of our Lord as given by Mark and by the other Gospels, from which it appears that a characteristic clear-cut form of antithesis, preserved by these latter and attested by numerous parallels, has been to some extent lost in Mark through the addition of new matter (cf. p. 74). The inference is that the other Synoptists cannot, in these passages, have been drawing from Mark, but that both they and Mark were dependent upon a common source (Q), to which they have adhered more faithfully than he. This might, it is true, be parried by the possibility that St. Mark's Gospel may have received some amount of accretion in the form of glosses after it left his hands; but against this explanation stands the fact that the passages in question do not offer the only evidence which seems to indicate Mark's use of Q. While referring to the foot-notes on pp. 74, 75, the writer would point in particular to his separation (p. 118) of the passage Mark 13<sup>9-13</sup> out of Mark's 'little apocalypse' solely on the ground of its rhythmical form, before he was aware of the fact that precisely this passage stands in Matt. 10<sup>17-22</sup> in a wholly different context; and to his rejection of Mark 13<sup>10</sup> ('And to all nations first must the gospel be preached') in this passage as a gloss, on rhythmical grounds, before

noticing that the verse was actually absent from the parallel passage Luke 21<sup>12-19</sup>, and from Matt. 10<sup>17-22</sup>. The natural inference, based on the rhythmical distinction of Mark 13<sup>9-13</sup> from its context, and upon the fact that the passage occurs in a different context in Matthew, is that it is a discourse, not eschatological in original intent, which Mark has borrowed from Q and set in the midst of an eschatological discourse; and which Matthew has likewise embodied from Q and placed (or retained) in a more appropriate position, viz. in connexion with other discourses bearing on the commission of the disciples. Matthew has also adopted the same passage from Mark in *ch.* 24<sup>9-14</sup>, i. e. the chapter which gives his version of the 'little apocalypse'; and here we see how the process of giving an eschatological character and setting to the passage, begun by Mark, has been carried still further.

These are lines of research which emerge from the subject of this book. The writer does not profess to have worked them thoroughly, or, indeed, to have done more than to endeavour to solve such points as forced themselves upon his notice in studying our Lord's use of parallelism and rhythm. He hopes, however, that he may have attempted enough to convince other scholars that his method opens up a not altogether unfruitful field of investigation.

The Aramaic renderings of our Lord's sayings which form a marked feature in the book aim at conforming, so far as may be, with the Galilaean dialect, which was doubtless that spoken by our Lord and His disciples. For this the evidence can only be derived from sources dating from a period somewhat later than our Lord's day—the Aramaic sections of the Palestinian Talmud and the Midrashim, dating from the fourth to the sixth

centuries A.D., and the Palestinian-Syriac Lectionary of unknown date. Though it is unfortunate that we do not possess any contemporary evidence for the Galilaeen Aramaic of the first century A.D., it is unlikely that the dialect underwent any substantial change during the four or five centuries following; and the evidence which we possess in the sources above mentioned may be taken as fairly reliable. The writer feels bound to acknowledge his deep debt to Dr. Gustaf Dalman's *Grammatik des jüdisch-palästinischen Aramäisch* (2<sup>e</sup> Aufl. 1905), which offers a detailed and profoundly learned study of Jewish Aramaic, and, in particular, is wonderfully helpful upon the side of the Galilaeen idiom and vocabulary. Without this invaluable guide it would have been impossible to have undertaken the present study. Within the past few months a small but most useful *Grammar of Palestinian Jewish Aramaic* has been produced by Prof. W. B. Stevenson, of Glasgow, and this should prove very valuable to English students of the language who need an introduction to Dalman's much larger work, or who have not a knowledge of German sufficient for the utilization of the latter.

The writer is well aware that he has been very bold in attempting an Aramaic rendering of so considerable a portion of our Lord's sayings, and freely acknowledges that he is likely to have been guilty of a considerable number of errors. The detection of these may form an exercise for the learning and ingenuity of scholars who, though they perhaps would not themselves have ventured on the perilous task which he has undertaken, may with justice hold themselves competent to criticize the result when it is set before them. All such criticisms he will welcome as a contri-

bution to the advancement of the study, only asking that conviction of errors in rendering may be set merely against his own competence, and not against the validity of the method which he has attempted to follow.

In quotation of our Lord's sayings square brackets [ ] are used to suggest that the words within them may be later accretions to the actual words of the Speaker, and (very rarely<sup>1</sup>) angular brackets < > to suggest that certain words may have been accidentally omitted from the records.

C. F. B.

OXFORD, *December*, 1924.

<sup>1</sup> Three times only—Matt. 5<sup>15</sup>, Matt. 11<sup>26</sup> = Luke 10<sup>21</sup> b, Matt. 25<sup>39</sup>.

[*The Author died on 15 April, 1925.*]





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# I

## THE FORMAL CHARACTERISTICS OF HEBREW POETRY

SINCE the object of this discussion is to illustrate the fact that considerable portions of our Lord's recorded sayings and discourses are cast in the characteristic forms of Hebrew poetry, it is necessary at the outset briefly to indicate what these characteristics are, and to illustrate them from the poetry of the Old Testament. It should be observed that we are not primarily concerned with poetical thought and diction (which might characterize high-flown prose hardly less than poetry strictly so named), but with the *formal* characteristics of Hebrew poetry, which, when we meet them in the Old Testament writings, suffice to convince us that the writers are consciously employing poetry and not prose as the medium of their expression. These formal characteristics may be defined as two, viz. *Parallelism* and *Rhythm*.

### *Parallelism.*

The use of the term *Parallelism*, and the apprehension of the importance of the phenomenon denoted by the term as a salient characteristic of Hebrew poetry, go back to a great Oxford scholar, Bishop Lowth, whose discussion in the introduction to his *Isaiah: A New Translation*, published in 1778, is the classical

treatise on the subject.<sup>1</sup> Lowth distinguished three forms of Parallelism, which he termed respectively *Synonymous*, *Antithetic*, and *Synthetic* or *Constructive*. Among the important results established by him in his discussion, not the least was the fact that Parallelism is characteristic of the Prophetical writings no less than of the Hebrew books which are ordinarily reckoned as poetical, and that the former therefore properly fall into the same category as the latter.

### § *Synonymous Parallelism.*

This is a correspondence in idea between the two lines of a couplet, the second line reinforcing and as it were echoing the sense of the first in equivalent, though different, terms. As good an illustration of this as could be quoted from the Psalms is Ps. 114, in which this form of parallelism is clearly observable throughout.

1. 'When Israel came out of Egypt,  
The house of Jacob from among a strange people,
2. Judah became His sanctuary,  
Israel His dominion.
3. The sea beheld and fled,  
The Jordan turned backward.
4. The mountains skipped like rams,  
The hills like the young of the flock.
5. What aileth thee, O thou sea, that thou fleest?  
Thou Jordan, that thou turnest backward?
6. Ye mountains, that ye skip like rams?  
Ye hills, like the young of the flock?

<sup>1</sup> Cf. also the same scholar's dissertations on the subject, *De Sacra Poesi Hebraeorum*, *Praelectiones* xviii, xix.

7. Tremble, thou earth, at the presence of the Lord,  
At the presence of the God of Jacob;
8. Who turneth the rock into a pool of water,  
The flint into a springing well.'

The most perfect exemplification of this form of composition is when each member of the one line (e.g. subject, verb, and object) is reproduced by a corresponding term in the parallel line. So in Ps. 19<sup>1, 2</sup>:

'The heavens are telling the glory of God,  
And the firmament declareth His handy-work.  
Day unto day uttereth speech,  
And night unto night sheweth knowledge.'

Ps. 94<sup>9</sup>:

'He that planted the ear, shall He not hear?  
Or He that formed the eye, shall He not see?'

Ps. 94<sup>16</sup>:

'Who will rise up for me against evil-doers;  
Who will take his stand for me against workers of  
wickedness?'

Ps. 101<sup>7</sup>:

'Whoso worketh deceit shall not dwell in my house;  
Whoso telleth lies shall not tarry in my sight.'

Such complete correspondence between each term of the parallel lines is not, of course, regularly carried out. Some one member of the first line (e.g. the verb, as in *vv.* 1, 2, 4, 6, 7, 8 of Ps. 114 above quoted) may extend its influence into the second line, and not be repeated by a synonym. Yet the general effect is the same and unmistakable, viz. the re-echoing of the thought of the first line in the second line of the couplet, producing (as Dr. Driver says) 'an effect

which is at once grateful to the ear and satisfying to the mind'.<sup>1</sup>

Synonymous parallelism is highly characteristic of the oracles of Balaam. Thus the first oracle, Num. 23<sup>7-10</sup>, runs as follows:

7. 'From Aram doth Balak bring me,  
The king of Moab from the mountains of the east;  
Come, curse thou me Jacob,  
And come, denounce Israel.
8. How can I curse whom God hath not cursed?  
And how can I denounce whom Yahweh hath not denounced?
9. For from the top of the rocks I see him,  
And from the hills I espy him;  
Lo, a people dwelling alone,  
And not reckoning itself among the nations.
10. Who hath numbered the dust of Jacob?  
And who hath counted the myriads of Israel?<sup>2</sup>  
Let my soul die the death of the upright,  
And be my last end like his.'

As examples of the use of this form of parallelism by the writing prophets we may notice the following passages:

Amos 5<sup>21-24</sup>:

21. 'I hate, I despise your festivals,  
And I delight not in your solemn assemblies.
22. Though ye offer Me burnt-offerings  
And your meal-offerings, I will not accept them,

<sup>1</sup> *Introd. to the Literature of the O.T.*<sup>9</sup>, p. 363.

<sup>2</sup> Reading וּמִסְפָּר אֶת־רֵבֶעַ יִשְׂרָאֵל in place of וְיָמִי כִפָּר אֶת־רֵבֶבֶת יִשְׂרָאֵל.



And the peace-offerings of your fatlings I will not regard.

23. Take away from Me the noise of thy songs,  
And the melody of thy viols I will not hear:
24. But let justice roll down like water,  
And righteousness like a perennial stream.'

Isa. 40<sup>29-31</sup>:

29. 'He giveth power to the faint;  
And to him that hath no might He increaseth strength.
30. Even youths may faint and grow weary,  
And young warriors may utterly stumble;
31. But they that wait upon Yahweh shall renew  
their strength;  
They shall put forth pinions like the eagles;  
They shall run and not be weary;  
They shall walk and not faint.'

Isa. 55<sup>6, 7</sup>:

6. 'Seek ye Yahweh while He may be found;  
Call ye upon Him while He is near:
7. Let the wicked forsake his way,  
And the unrighteous man his thoughts,  
And let him return unto Yahweh, that He may  
have mercy upon him,  
And unto our God, for He will abundantly  
pardon.'

In citing these illustrations, intentional selection has been made of passages in which synonymous parallelism is maintained through a number of consecutive verses. Very frequently, however, we find this form of parallelism employed in combination with the other

forms which we have still to notice; and such combination of the different forms we shall see to be generally characteristic of our Lord's usage of parallelism.

§ *Antithetic Parallelism.*

Here the parallelism is carried out by *contrast* of the terms of the second line with those of the first. We may notice Ps. 1<sup>6</sup>:

‘For Yahweh knoweth the way of the righteous,  
But the way of the ungodly shall perish.’

Ps. 10<sup>16</sup>:

‘Yahweh is king for ever and ever;  
The heathen are perished out of His land.’

Ps. 11<sup>5</sup>:

‘Yahweh assayeth the righteous,  
But the ungodly and him that loveth violence doth  
His soul hate.’

Ps. 20<sup>8</sup> (Heb. <sup>9</sup>):

‘They are brought down and fallen,  
But we are risen, and stand upright.’

This form of parallelism, which is not nearly so frequent in the Psalms as that first noticed, is specially characteristic of the Wisdom-literature, which, from the nature of the subjects with which it deals, naturally lends itself to this kind of contrasted thought. Instances are:

Prov. 10<sup>1</sup>:

‘A wise son maketh a glad father;  
But a foolish son is the heaviness of his mother.’

Prov. 10<sup>7</sup>:

‘The memory of the just is blessed;  
But the name of the wicked shall rot.

Prov. 15<sup>19</sup>:

‘The way of the sluggard is as an hedge of thorns;  
But the path of the upright is made an highway.’

§ *Synthetic or Constructive Parallelism.*

In this form of parallelism the thought of the second line supplements and completes that of the first; there is parallelism, not in thought, but in *form* only. To quote the description of Lowth, ‘word does not answer to word, and sentence to sentence, as equivalent or opposite; but there is a correspondence and equality between different propositions in respect of the shape and turn of the whole sentence, and of the constructive parts’.<sup>1</sup>

Ps. 3<sup>2, 4</sup> (Heb. 3, 5):

2. ‘Many there be that say of my soul,  
There is no help for him in his God.’
4. ‘I did call upon Yahweh with my voice,  
And He heard me out of His holy hill.’

Ps. 40<sup>1-3</sup> (Heb. 2-4):

1. ‘I waited patiently for Yahweh,  
And He inclined unto me, and heard my cry;
2. And He brought me up out of the roaring pit,  
out of the miry clay,  
And He set my feet upon a crag, He steadied  
my steps.
3. And He put a new song in my mouth,  
Even praise to our God.  
Many shall behold and fear,  
And shall trust in Yahweh.’

<sup>1</sup> *Op. cit.*, p. xxi.

Prov. 6<sup>16-19</sup> :

16. 'These six things Yahweh hateth ;  
And seven are the abomination of His soul.
17. Lofty eyes, a lying tongue,  
And hands shedding innocent blood ;
18. A heart devising wicked thoughts,  
Feet hasting to run unto mischief ;
19. A false witness breathing out lies,  
And the sower of strife between brethren.'

The reason why we regard couplets of this character as parallel in *form* though not in *sense*, and instinctively class them as poetry and not plain prose, really lies in the fact that they are characterized by *identity of rhythm*. This introduces us to the second main characteristic of Hebrew poetry. ,

### *Rhythm.*

We speak of a *rhythmical*, rather than of a *metrical*, system, because there seems to exist in Hebrew poetry no regularly quantitative system of metre (i. e. a strict form of scansion by feet consisting each of so many syllables in regular sequence), but rather a system of so many *ictūs* or rhythmical beats in each stichos, the number of intervening unstressed syllables being governed merely by the possibilities of pronunciation.

#### § *Four-beat Rhythm.*

Three main varieties of rhythm are to be discerned in Hebrew poetry. The first which we shall notice consists of four beats to the verse-line, with a caesura in the middle which sometimes corresponds to a break in the sense, but at other times is purely formal. This rhythm, though common, is not so frequent as the

three-beat rhythm which we shall notice later ; but we place it first because it can be illustrated from Babylonian, where it is the ordinary rhythm in which the great epic poems are composed.

We will take an illustration from each of the two most famous Babylonian epics. The first comes from the Creation-myth (Tablet IV, ll. 93 ff.), and is a passage describing the battle between Marduk, the god of light, chosen champion of the gods, and Tiâmat, who represents primeval chaos (*Tiâmat* = Hebrew *T'hôm*, rendered 'the deep', i. e. the primeval abyss of waters, in Gen. 1<sup>2</sup>).

'Then there stood forth	and the gods' leader Mar-
Tiâmat	dúk,
To the battle they came	they drew near to the
ón,	fight.
Then the lord threw	his net and enmeshed her,
wide	
The hurricane that fol-	before him he let loose.
lowed him	
Then opened her mouth	Tiâmat to the utmost ;
The hurricane he drove	that she could not close
ín,	her lips ;
With the mighty winds	her body he filled,
Her heart was taken	and her mouth she opened
from her,	wide.
He threw the spear,	he shattered her body,
Her inwards he cut	he thrust through her
ópen,	heart.'

The second illustration is taken from the Gilgamesh epic (Tablet X, col. ii, ll. 21 ff.). Here the hero, in his search after the secret of immortality, reaches the shores of the western ocean, and inquires of a maiden

named Siduri how he may cross to the far-distant island of the blessed, where dwells his ancestor Utanapishtim (the Babylonian hero of the Flood), who has been raised by the gods to the rank of the immortals. Siduri replies,

<p>‘Néver, O Gílgamesh, And nó one from etérnity The wárrior Shámash<sup>1</sup> But sáve for Shámash Diffícult is the pássage, And deép are death’s wáters Whý, then, O Gílgamesh, At death’s wáters when thou arrívest,</p>	<p>a pássage hath there beén, hath cróssed the ócean.  hath cróssed the ócean; whó shall cróss? láborious its cóurse, that bár its áccess.  wilt cróss the ócean? whát wilt thou dó?’</p>
---	---

This measure appears in Hebrew to be especially characteristic of poems which may be judged (upon other grounds) to be among the most ancient; and the influence of the Babylonian pattern may be conjectured to have been operative, or even a more remote tradition common to both peoples. We find it, e.g., in the song of triumph which celebrates the overthrow of the Egyptians in the Red Sea (Exod. 15), in the Song of Deborah (Judges 5), and in David’s lament over Saul and Jonathan (2 Sam. 1<sup>19-27</sup>). In all these examples it is not employed throughout, but alternates with another form of measure—that of three beats to the line.

<sup>1</sup> The Sun-god, who accomplishes the journey in his course through the ecliptic.



Cf. Exod. 15<sup>1,6</sup>:

'I will sing to Yahwéh,	for He hath triúmphed,
	hath triúmphed ;
The hórsé and his ríder	hath He whélmed in the
	seá.'

'Thy right hánd, O Yah-	is glórious in pówer :
wéh,	
Thy right hánd, O Yah-	doth shátter the foé.'
wéh,	

Judges 5<sup>3</sup>:

'Atténd, ye kíngs ;	give éár, ye rúlers :
Í—to Yahwéh	Í will síng,
Will make mélody to	the Gód of Ísrael.'
Yahwéh,	

2 Sam. 1<sup>22</sup>:

'From the bloód of the	from the fát of the stróng
sláin,	
The bów of Jónathan	túrned not báck,
And the swórd of Saúl	retúrned not void.'

A good example of a Psalm composed throughout in this rhythm is Psalm 4.

- |                        |                         |
|------------------------|-------------------------|
| 2. 'When I cáll, O án- | Thou Gód of my ríght ;  |
| swer me,               |                         |
| In distréss relíeve    | and heár my práyer.     |
| me,                    |                         |
| 3. Sons of mén, how    | insúlt ye my hónour,    |
| lóng                   |                         |
| Lóving émptiness,      | seéking untrúth ?       |
| 4. Know thén that      | is Yahweh's kíndness to |
| uníque                 | mé ;                    |
| Yahwéh will heár       | when I cáll unto Hím.   |

5. Cómune with your      on your couéh, and be  
    heárt                      silent ;
6. Óffer righteous sácri-      and trúst in Yahwéh.  
    fices,
7. There be mány that      " Who can shów us goód ? "
- sáy,  
    O lift up upón us      the líght of Thy présence !
8. O Yahwéh, Thou      fuller jóy in my heárt  
    hast sét  
    Than is their's when      and their múst abóund.  
    their córn
9. In peáce will I bóth      lie dówn and sleép ;  
    For Thoú, Yahwéh,      mak'st me dwéll secúrely.' <sup>1</sup>

In the Prophets we may single out the magnificent chapter Isa. 33, as composed in the main in this rhythm. Cf. *vv.* <sup>2-5</sup> :

2. ' Fávour us, Yahwéh ;      for Theé have we waítet :  
    Be Thoú our árm      mórning by mórning,  
    Yeá, our salvátiön      in tíme of distréss.
3. At the sounð of the      the peóples fléd,  
    tumúlt  
    At Thy lifting Thy-      the nátiön were scáttered ;  
    self úp

<sup>1</sup> Read in *v.* <sup>2</sup> Hebrew Text (R.V. *v.* <sup>1</sup>) Imperative הִרְחֵב־לִי, 'relieve me', in place of Perfect הִרְחַבְתָּ לִי 'Thou hast relieved me' (unless this latter may be regarded as a Precative Perfect), and omit the rhythmically superfluous הֶגְנִי, 'have mercy upon me'.

*v.* <sup>4</sup> Read לִי הִסְרֵנוּ (cf. Ps. 31<sup>22</sup>) in place of לִי הִסִּיר.

*v.* <sup>5</sup> Omit תִּהְיוּ וְאַל תִּתְחַטְּאוּ, 'Tremble and sin not', as outside the rhythmical scheme (possibly a marginal gloss upon Ps. 2<sup>11</sup>).

*v.* <sup>7</sup> Take over יהוה at the end to the beginning of *v.* <sup>8</sup>.

*v.* <sup>9</sup> Delete the rhythmically superfluous לְבַדְךָ, 'alone' (for which, if genuine, we should expect לְבַדְךָ), as dittography of לְבַטַּח, 'securely'.

4. And your spoíl shall      as the lócust gáthereth,  
     be gáthered  
     Asgrásshoppersleáp      shall they leáp thereón.
5. Yahwéh is exálted,      for He dwélleth on hígh ;  
     He hath fillèd Zión      with júdgementand jústice.'

A specially fine passage is contained in *vv.* 13-16, and here the four-beat rhythm is varied by two three-beat couplets.

13. 'Heár, ye remóte      what Í have dóne ;  
     ones,  
     And yé that arenear,      acknówledge My míght.
14.      The sínners in Zión are afraid,  
     Trémbling hath seized the gódlless.  
     "Whó of us can dwéll      with devoúring fire ?  
     Whó of us can dwéll      with ceáseless búrnings ?"
15. He that wálketh      and speáketh uprightly,  
     jústly,  
     Scórne the lúcre      of ácts of frauð,  
     Sháketh his hánd      from clútching a bríbe,  
     Stóppeth his eár      from heáring of bloód,  
     Clóseth his éyes      from gázíng on wróng.
16. Hé in the heíghts shall dwéll ;  
     The stróngtholds of the crágs shall be his fástness ;  
     His breáð shall be gíven, his wáters unfáiling.'

The four-beat Hebrew rhythm which these renderings aim at reproducing in English may be paralleled exactly in English poetry from *Piers Plowman*, where we have a similar variation in the number of unstressed syllables between the rhythmical beats. Compare the following passage which is cited by Dr. Buchanan Gray in his *Forms of Hebrew Poetry*, p. 130.

<p>‘ On Good Fríday I fýnde That had líved al his     lífe And for he békne to     the crós, He was sónner y-sáved And or Ádam or Ysáye That hadde y-léyen with     Lúcifer A róbbere was y-raún-     soned Withouten any pénaunce     of púrgatorie</p>	<p>a félon was y-sáved, with lésynges and with     théfte; and to Chríst shrof hím, than seint Jóhan the Bap-     tíst; or ány of the prophétes, mány long yéres. ráther than thei álle, to perpétual blísse.’</p>
--	--

Occasionally in Hebrew rhythm of this character we find parallelism, not between line and line of the couplets, but between the first and second halves of lines; and these should perhaps be reckoned, not as four-beat stichoi, but as couplets formed of short two-beat stichoi. This may be illustrated from Isa. 1<sup>4-6</sup>:

4.        ‘ Ah! sínful ráce,  
            Folk láden with guílt,  
            Íll-doers’ seéd,  
            Degénerate sóns!  
            They have forsáken Yahwéh,  
            Despísed Israel’s Hóly One,  
            Gone bák estránged.
5.        Why be smitten stíll,  
            Ádding revólt?  
            Each heád is síck,  
            And each heárt diseásed.
6.        From foót-sole to heád  
            No sounðness is thére;

Bruíse and weál  
 And féstering woúnd,  
 Unpréssed, unbándaged,  
 Unsóftened with oíntment.'

§ *Three-beat Rhythm.*

The second characteristic variety of Hebrew rhythm is that which contains three beats to the line. Three-beat couplets (with occasional triplets) are extremely frequent; numbers of the Psalms are so composed, and the Book of Job appears to exhibit this rhythm throughout. It is also frequent in the Prophets and in the Gnostic literature. As an example from the Psalms we may take Ps. 3 :

2. 'Yahwéh, how mány are my foés,  
     Mány that ríse agaínst me,
3. Mány that sáy of my soúl,  
     " There is no hélp for hím in Gód".
4. But Thoú art a shiéld aboút me,  
     My glóry and the uplífter of my heád.
5. With my voíce to Yahwéh I criéd,  
     And He ánswered me from His hóly híll.
6. As for mé—I lay dówn and slépt;  
     I awóke, for Yahwéh sustáins me.
7. I will not feár for mýriads of fólk  
     That are arráyed agaínst me round aboút.
8. Úp now! sáve me, O my Gód;  
     For Thou hast smítted all my énemies upon the  
         cheék-bone,  
     The teéth of the wícked Thou hast shátttered.

9. 'Yahwéh's is the victory:  
On Thy fólk be Thy bléssing!'<sup>1</sup>

A very ancient fragment which may well be Davidic (or of David's age), embodied in Ps. 24, is cast in three-beat tristichs.

7. 'Lift up your heáds, O ye gátes,  
And be lífted, ye áncient doórs,  
That the Kíng of glóry may énter.
8. "Prithee whó is the Kíng of glóry?"  
Yahwéh, the stróng and the váliant,  
Yahwéh, the váliant in báttle.
9. Lift up your heáds, O ye gátes,  
And be lífted, ye áncient doórs,  
That the Kíng of glóry may énter.
10. "Prithee whó is the Kíng of glóry?"  
Yahwéh, the Gód of hósts,  
Hé is the Kíng of glóry.'<sup>2</sup>

The three-beat couplet is the rhythmical scheme of the Psalm which perhaps has the best claim to be considered Davidic (in the main)—Ps. 18, of which another recension is contained in 2 Sam. 22. The same rhythm (with an opening four-beat line) is found in perhaps the oldest poetic fragment of the Old Testament—the 'Song of the Sword', ascribed to Lamech in Gen. 4<sup>23,24</sup>, which evidently celebrates the invention or acquisition of weapons of bronze or iron by people in the nomadic stage:

23. 'Áda and Zílla, heár my voíce;  
Wives of Lámech, give eár to my wórd:

<sup>1</sup> Omit יְהוָה in v. 4 and v. 8 Heb. Text (R.V. vv. 3, 7).

<sup>2</sup> Insert אֱלֹהֵי before צְבָאוֹת in v. 10.



For a mán have I sláin for my wound,  
And a bóy for the sáke of my bruíse:

24. If séven times Caín be avénged,  
Then Lámech full séventy and séven.'

As a good example of this rhythm from the Prophets we may cite the well-known passage in Mic. 6<sup>6-8</sup>:

6. 'Wherewith shall I meét Yahwéh,  
Bow dówn to the Gód of the heíght?  
Sháll I go to meét Him with burnt-ófferings,  
With cáives of yeárling grówth?
7. Will Yahwéh be pleásed with thousánds of ráms,  
With mýriads of rívers of oíl?  
Shall I gíve my fírstborn for my faúlt,  
Body's frúit for the sín of my soúl?
8. He hath decláred unto theé, O mán, what is goód;  
And whát doth Yahwéh seek fróm thee,  
But dóing of jústice and lóving of kíndness,  
And húmbly to wálk with thy Gód?'

Here we notice the occurrence of three four-beat lines which form a pleasing variation.

Another illustration may be drawn from Isa. 51<sup>7,8</sup>:

7. 'Hárk to Me, yé that know ríghteousness,  
Fólk in whose heárt is My lów;  
Féar not reproách of frail mén,  
And bé not borne dówn by their scóffs.
8. For the móth shall eát them like a róbe,  
And the wórm shall eát them like woól;  
But My ríghteousness lásteth for áye,  
And My salvátion to áge upon áge.'

The whole section formed by vv. 1-8 of this chapter is a poem cast in this rhythm.

Not infrequently four-beat rhythm and three-beat rhythm are combined in a single composition. A fine illustration of this is Ps. 46, which falls into three stanzas containing, as a rule, four rhythmical beats to the line, varied by couplets of three beats to the line which mark the close of each stanza.

2. 'Gód is for ús                      a réfuge and stréngth,  
A hélp in troubles                próved full wéll;
3. Therefóre fear we                though the eárrh be móved,  
nót  
Though the moún-                in the heárrt of the seá.  
tains subsíde
4.        Its wáters ráge and foám;  
The moúntains quáke at its swélling.
5. There's a ríver                make glád God's cíty;  
whose streáms  
By thém the Most                has hállowed His abóde.  
Hígh
6. Gód is in her mídst,            she shall nót be móved;  
Gód shall hélp her                at the túrn of the mórning.
7. Nátions roár,                    kíngdoms sháke;  
He útters His voíce,            the eárrh dissólves.
8.        The Lórrd of hósts is wíth us;  
Our stróngerhold is Jácob's Gód.
9. Cóme, behóld                    the wórks of Yahwéh,  
Hów He has sét                    dismáý on the eárrh:
10. Abólishing wárs                to the bóunds of the eárrh,  
The bów He breáks,              and snáps the speár,  
The wággons He búrns in the fíre.
11. Desíst and knów                that Í am Gód;  
I wíll be exálted                I wíll be exálted in the  
among the nátions,                eárrh.

12. The Lórd of hósts is wíth us ;  
Our stróngthold is Jácob's Gód.'<sup>1</sup>

The same combination of rhythms may be illustrated from the opening of the 'Song of Deborah', Judges 5<sup>3-5</sup>:

3. 'Atténd, ye kíngs;      gíve eár, ye rúlers :  
Í—to Yahwéh      Í-will síng,  
Will make mélody      the Gód of Ísrael.  
to Yahwéh,
4. Yahwéh, in Thy prógress from Seír,  
In Thy márch from the fiéld of Edóm,  
Eárrh quáked,      yea, heáven rócked,  
Yea, the clóuds drópped wáter.
5. The móuntains shoók      befóre Yahwéh,  
Befóre Yahwéh,      the Gód of Ísrael.'<sup>2</sup>

<sup>1</sup> In *v.* <sup>5b</sup> (R.V. *v.* <sup>4b</sup>) the Massoretic Text offers the somewhat strange expression קֹדֶשׁ מִשְׁכָּנִי עֲלֵיָן, 'The holy place of the tabernacles of the Most High', in place of which LXX reads, ἡγίασεν τὸ σκῆνωμα αὐτοῦ ὁ ὑψίστος, i. e. קֹדֶשׁ מִשְׁכָּנִי עֲלֵיָן—superior to the accepted text, but, like it, offering only three rhythmical stresses, and somewhat abrupt in its disconnexion from the preceding line. We gain a fourth stress accent and improve the connexion by supplying אֱלֹהִים, 'By them' (the streams) at the beginning, which may have accidentally dropped out owing to its resemblance to אֱלֹהִים, 'God', preceding. In *v.* <sup>6</sup> לִפְנוֹת בָּקָר would naturally carry one stress only, the accent on *lípnot* being annulled before that on *bóker* (cf. p. 44). Very possibly, however, the original reading may have been *lípnot habbóker*. If *v.* <sup>9b</sup> is really a four-stress line, we must suppose that the relative אֲשֶׁר carries a stress immediately before the stress on שָׁם, with which it is so closely connected; but this would be contrary to the general rule, and it is denied by the Massoretes through their connexion of the two words by *Maḳḱēph*. Conceivably the line may have begun with הָאֵל, 'The God' (parallel to 'Yahweh' in the preceding line):—

*hā'él 'ašer sām | šammót bā'āreš*

'The Gód who has sēt | dismáý on the éarth.'

<sup>2</sup> In the last line of *v.* <sup>5</sup> the Massoretic text contains the gloss וְהָ הַיָּמִין, 'This is Sinai'—originally a marginal comment explaining

Another occasional combination, not infrequent in the Book of Proverbs, is a couplet in which a four-beat line is followed by one of three beats.

§ *Kīnā-rhythm*.

We now pass on to a third and very striking form of Hebrew rhythm in which the verse-line falls into two parts of unequal length. The first part normally contains three stresses, though variations of four or two stresses are permissible; the second part regularly contains two stresses only. In cases in which the first half offers only two stresses, the effect of greater length than that of the second two-stressed half is conveyed by the use of longer or weightier words. Thus we have a limping measure in which the second half of the line seems to form an echo of the first, the effect being peculiarly plaintive and touching. This measure is characteristic of the *Kīnā* or dirge, and is often described as *Kīnā-rhythm*. It is not, however, confined to the dirge, but is often used in other forms of poetry which express keen emotion, whether the emotion be produced by sorrow or by the kind of joy which is not far removed from tears.

An example of a short dirge described as a *Kīnā* is found in Amos 5<sup>2</sup>:

‘She is fálleñ, no móre shall she ríse,  
the vírgín of Ísraél;  
Forsáken on her soíl,  
nóne to upraíse her.’

Here in the second line, which runs in Hebrew

*nittēšá ‘al ‘admātáh*  
*‘én mekīmáh,*

the reference to the mountains shaking. The words spoil the rhythm, and can be no part of the original text.

the first half seems to contain two stresses only,<sup>1</sup> but is evidently more weighty than the two-stressed second half.

As might be expected, this rhythm characterizes the Book of Lamentations, being found in the first four chapters, though not in the fifth. A good illustration of it may be chosen from the opening of chapter 3, which is an alphabetical poem in groups of three verses, the first three beginning with א, the second three with ב, and so forth.

1. 'Í am the mán that hath seén afflíction  
by the ród of His wráth.
2. Mé hath He léd and condúcted  
in dárkness, not líght.
3. Against mé doth He cónstantly túrn  
His hánd all day lóng.
4. He hath wórned out my flésh and my skín,  
He hath bróken my bónes.
5. He hath buílded and cómpassed me róund  
with gáll and travaíl.
6. In gloómy pláces hath He stáblished me,  
like the deád of old tíme.
7. He hath fénced me róund beyond escápe,  
He hath weíghted my chaín.
8. Yeá, though I cáll and cry óút,  
He exclúdedh my práyer.
9. He hath fénced my wáys with hewn stóne,  
my páths hath He twísted.'

The question may be raised whether these 3 (4, 2) beat + 2 beat lines are to be regarded as couplets formed of two lines of unequal length, or whether they are not rather to be viewed as long 5 (6, 4) beat lines

<sup>1</sup> Cf., however, the discussion on pp. 50, 51.

divided unequally by a strongly marked caesura. In the passage quoted from Lamentations it may be noticed that in *vv.* <sup>4,7,9</sup> the two parts of the verse present the characteristics of mutual parallelism, while in *vv.* <sup>1,2,3,5,6,8</sup> the sense runs on from the first half into the second, in most cases without a break which can be represented in English even by a comma. It may be held that the question is settled in favour of the theory of a long single line with caesura by the fact that in many poems the whole 3 + 2 stress line is manifestly parallel with the like period which succeeds it, either synonymously or in the relation which we have described as synthetic. This is plainly seen in Ps. 27<sup>1-6</sup>, which seems originally to have formed a complete poem by itself.

1. 'Yahwéh is my líght and my salvátion ;  
whóm shall I féar ?  
Yahwéh is the stróngthold of my lífe ;  
whóm shall I dreád ?
2. When evildóers drew nígh agáinst me  
to eát my flésh,  
My ádversaries and my énemies, e'en míne,  
'twas théy that stúmbled.
3. Though a hóst should encámp agáinst me,  
my heárt would not féar ;  
Though wár should aríse agáinst me,  
yét would I be tránquil.
4. Óne thing have I ásked of Yahwéh ;  
thát will I seék :  
To dwéll in the hóuse of Yahwéh  
all the dáy's of my lífe ;  
To gáze on the lóveliness of Yahwéh,  
and to enquire in His témples.



5. For He treasures me in His covert  
   in the dáy of trouble;  
 He hídés me in the híding of His tént;  
   on a crág He sets me hígh.
6. And nów shall He raíse up my heáð  
   o'er my foés round abóut me;  
 And I will sácrífice sácrífices of tríumph,  
   I will síng and make mélody.'<sup>1</sup>

Here we have three distichs followed by a tristich and two distichs. In the first, third, and fourth distichs the parallelism is synonymous, in the second and fifth synthetic, and this is also the case in the tristich. A similar arrangement of the 3 + 2 stress lines in couplets is to be observed in Ps. 5 :

2. 'Give eár to my wórds, Yahwéh,  
   detéct my whísper;
3. Atténd to the soúnd of my crý,  
   my Kíng and my Gód.
4. Unto Theé will I práy, Yahwéh,  
   for Thou wilt heár my voíce;  
 In the mórning will I set fórth my burnt-óffering,  
   and will wáitch for Thy wórd.
5. No Gód willing évil art Thouí;  
   wrong may nó't be Thy guést.
6. Brággarts may nó't take their stánd  
   in síght of Thine éyes.
- Thou hátest all wórkers of évil,  
   the speákers of liés;
7. The mán of bloodshed and deceít  
   Yahwéh abhórs.

<sup>1</sup> Omitting ונפלו, 'and fell', in v. <sup>2</sup> b, and באהלו, 'in his tent', ליהוה, 'to Yahweh', in v. <sup>6</sup> b.

8. But Í, through the weálfh of Thy kíndness,  
may énter Thy hóuse,  
May bów t'ward Thy hóly pálace  
in áwe of Theé.
9. Leád me, Yahwéh, in Thy ríghteousness,  
becáúse of mine énemies;  
Make straíght my wáy befóre me,  
( by reáson of mine ádversaries.)
10. For náught is steádfast in their móúth;  
their héárt is an abýss:  
Their throát is an ópen gráve;  
their tóngue they make smóóth.
11. Condémn them, O Gód; let them fáll  
through their ówn devíces;  
For the móltitude of their crímes thrust them dówn,  
for they rebél against Theé.
12. And let áll Thy depéndants rejoíce;  
for éver let them síng:  
And let the lóvers of Thy náme exult in Theé,  
because Thou deféndest them.
13. Thou wilt bléss the ríghteous, Yahwéh;  
with fávour wilt Thou surróund  
him.<sup>1</sup>

<sup>1</sup> *vv.* <sup>3b</sup>, <sup>4a</sup>. יהוה בקר חשמע קולי: כי אליך אתפלל: should form one *Kinā*-verse (*v.* <sup>4a</sup>), which is gained by reading | כי אליך אתפלל יהוה | בך חשמע קולי dittography from *v.* <sup>4b</sup>).

*v.* <sup>4b</sup> is assumed to have formed the next *Kinā*-verse, in the form: | וְאֶצְפֶּה דְּבַרְךָ: בְּקֶר אֶעֱרֶךְ עוֹלָתְךָ | (בְּקֶר a remnant of עוֹלָתְךָ, and כי at the beginning of *v.* <sup>5</sup> a remnant of דְּבַרְךָ). For the final phrase, 'and I will watch for thy word', cf. Hab. 2<sup>1</sup> וְאֶצְפֶּה לְרֹאשׁוֹת מִהֲיִדְבֵּר־בִּי 'and I will watch to see what He will speak with me'; Num. 23<sup>3-5</sup>.

*vv.* <sup>6b</sup>, <sup>7a</sup>, should form a *Kinā*-verse, and this is gained by omission of הַאֲבִיר, 'Thou wilt destroy'.

*v.* <sup>9b</sup>. The two-stress second member of the *Kinā*-verse is wanting,

Here we observe, in *v.* <sup>11a</sup>:

‘Condémn them, O Gód; let them fáll  
through their ówn dévices,’

a case in which the rhythmical caesura is so purely formal that it ignores the sense-division (on ‘God’) and falls where there is a sense-connexion. This, though uncommon, can be paralleled from other poems where the rhythmical structure is clearly marked and the text not to be suspected of corruption. Compare the second line of the following couplet from the fine ‘Taunt-song’ against the King of Babylon in Isa. 14 (*v.* <sup>8</sup>):

‘Yea, the fir-trees rejoice at thy fáte,  
the céders of Lébanon;  
“Since thou art laíd low, comes not úp  
the héwer against us”.’

The case is similar in Lam. 3<sup>12</sup>:

‘He has bént His bów, and sét me  
as a márk for the árrow.’

An example of a dirge, composed in the *Kînā*-rhythm

and this is conjecturally supplied by מִפִּי צָרִי, as a parallel to לִמְעַן שׁוֹרְרִי in *v.* <sup>9a</sup>.

*v.* <sup>10a</sup>. בְּפִיהוּ, ‘in his mouth’, is corrected to בְּפִימֻם, ‘in their mouth’, in accordance with the plurals of *v.* <sup>9</sup>, *v.* <sup>10b</sup>.

*v.* <sup>12b</sup>. A transposition seems to have taken place, the short member coming first. This is corrected, reading קִי תִסֶּף for תִּסֶּף קִי.

*v.* <sup>13</sup>. Omit בִּי־אַתָּה, ‘For Thou’, and בְּצִנָּה, ‘as with a shield’, as corrupt dittography of רְצוֹן, ‘(with) favour’.

These corrections, though considerable, seem to be justified by the fact that they restore in six verses the rhythm which is elsewhere found with perfect regularity in thirteen *Kînā*-verses. The rendering of *v.* <sup>12</sup> ‘áll Thy dépendants’ for *kol hósē bāk*, properly ‘all that take refuge in Thee’, is adopted in order to reproduce the rhythm of the original.

and introduced by the characteristic opening 'ēkā  
'How?'<sup>1</sup>—may be seen in Isa. 1<sup>21-23</sup>:

21. 'Hów hath she becóme a hárlot,  
the cíty once-fáithful;  
Zíon that was fúll of jústice,  
ríghteousness lódged there?
22. Thy sílver hath becóme dróss,  
thy wíne dílúted;
23. Thy prínces have becóme rebéllious,  
and cómrades of thíeves.  
Éveryone lóveth a bríbe,  
and pursúeth rewáreds;  
The cáuse of the wídow they pleáð not,  
the órphan they ríght not.'<sup>2</sup>

In the same chapter, vv. 10-17, the rhythm is used in an indictment of religious formality:

10. 'Heár the wórd of Yahwéh,  
Ye chieftains of Sódóm;  
Give eár to the instrúction of our Gód,  
ye fólk of Gomórrah.
11. What to Mé the hóst of your sacrifices?  
saíth Yahwéh.  
I am sáted with burnt-ófferings of ráms,  
and fát of fed beásts;  
And the bloód of búlls and lámbs  
and he-goáts I desíre not.

<sup>1</sup> אֵיכָה is similarly employed in the opening of dirges composed in this rhythm in Jer. 48<sup>17</sup>, Lam. 1<sup>1</sup>, 2<sup>1</sup>, 4<sup>1</sup>.

<sup>2</sup> In v. 21<sup>b</sup> צִיִּין (derived from LXX) is supplied at the beginning of the line, and the final words וְעַתָּה מְרַצְחִים, 'but now murderers', are deleted as a gloss. In v. 22 בַּמַּיִם, 'with water', is deleted. In v. 23<sup>a</sup> הָיִי, 'have become', is supplied to fill out the line (cf. הָיָה in v. 22). In v. 23<sup>b</sup> an accidental transposition of clauses seems to have taken place, and the restored text reads רִיבֵי אֶלְמָנָה לֹא יִרְבּוּ | יְחֹם לֹא יִשְׁפֹּטוּ.

12. When ye côme to seé my fáce,  
whó hath asked thís?
13. Trámple my cóurts no móre,  
nor bríng vain gíft;  
Sweet smóke is to Mé an abhórrence,  
yea, new moón and Sáb bath;  
The cálling of assémbly I cannot beár,  
yea, fást and solémnity.
14. Your new moóns and your státed feásts  
My soúl detésts;  
They are becóme a búrden upón Me,  
I am weáry of beáring.
15. And whén ye stretch fórth your hánds,  
I will híde my éyes,  
Yeá, though ye múltiply práyer,  
I will not heár.  
Your hánds are fúll of bloodshed;
16. wásh you, make you cleán;  
Remóve the évil of your dóings  
from befóre my éyes.  
Ceáse to do évil;  
Leárn to do góod;  
Seék out jústice;  
Chastíse the rúthless;  
Ríght the órphan;  
Pleád for the wídwow.<sup>1</sup>

<sup>1</sup> This rendering involves omission of מִיִּדְּכֶם, 'at your hand', in v. <sup>12</sup>, and of מִכֶּם, 'from you', in v. <sup>15</sup>. רַמַּס חֲצָרִי at the end of v. <sup>12</sup> is connected with v. <sup>13</sup>, and יְדִיכֶם דְּמִים מֵלֹאן at the end of v. <sup>15</sup> with v. <sup>16</sup>. We vocalize לִרְאוֹת פָּנַי, 'to see My face', in v. <sup>12</sup>, in place of לִרְאוֹת פָּנַי, 'to be seen of My face', i.e. 'to appear before Me' (a Massoretic alteration regularly made in order to remove an expression offensive to later thought); and emend אֲנִי, 'iniquity', to צוֹם, 'fast' (with LXX), in v. <sup>13</sup>, and אֲשֶׁרִי, 'right', to פָּרִי, 'chastise', in v. <sup>17</sup>.

As an example of variation in the number of stresses in the first half-verse of a *Kīnā*-poem we may quote Isa. 51<sup>17-20</sup>:

17. 'Arouse thyself, arouse thyself,  
stand úp, Jerúsalem!  
Who hast drúnk at the hánd of Yahwéh  
the cúp of His wráth;  
The bówl of the cúp of reéling  
thou hast drúnk, hast drained.
18. There is nóne that leádeþ her  
of all the children she hath bórne;  
And there is nóne that hóldeþ her hánd  
of all the children she hath reáred.
19. Twó things are théy which shall befáll thee;  
whó shall bemoán thee?  
Desolátion, and destrúction, and the fámine, and  
the swórd;  
whó shall cómfort thee?
20. Thy sóns have fáinted; they lié at the tóþ of  
all the streéts  
like an ántelope in a nét;  
Fúll of the wráth of Yahwéh,  
the rebúke of thy Gód.<sup>1</sup>

Here the first members of the *Kīnā*-verses in vv. 17<sup>a</sup>, 18<sup>a</sup> have two stresses only, while that of v. 19<sup>b</sup> has four, and that of v. 20 as many as five. Some scholars (Duhm, Cheyne, Marti, Box) would lighten this last line by omission of the words 'at the top of all the streets' as a gloss-citation from Lam. 2<sup>19</sup>; but this is scarcely necessary. The rhythm—owing doubtless to the regularity of the two-stressed second members of

<sup>1</sup> Reading in v. 19<sup>b</sup> the 3rd pers. יָמְנוּ יָמְנוּ יָמְנוּ (with the ancient Versions), in place of 1st pers. יָמְנוּ, which is strange after יָמְנוּ.



the verses—rings true, and the variation in the length of the first members adds, if anything, to the emotional quality of the poetry.

*The Principles of Stress-accentuation in Hebrew Poetry.*

Before leaving the subject of Hebrew rhythm, it seems worth while to formulate the rules which have been applied in determining the rhythmical character of all passages which have come under consideration. Such formulation is desirable, not merely as a justification of the rhythmical schemes which have been set forth, but also as a self-discipline; for, while detection of the fact that the poetry of the Old Testament is rhythmical is (or should be) instinctive to the Hebrew scholar, the fact that this rhythm must be governed by more or less definite rules is not equally recognized; and we thus sometimes find scholars forcing passages into a preconceived scheme of rhythm which will hardly bear the test of close examination.

In speaking of 'rules', we mean instinctive, rather than cut-and-dried, rules; for it is clear that the prime test of rhythm is the natural appeal that it makes to the ear. Coming, however, as we do, at the subject from the outside, and not as born Hebrew poets, it should be possible to discipline the instinct and aid the ear by formulating certain main rules of Hebrew rhythm as they may be gathered from passages in which the scheme appears to be well marked and the text preserved substantially in its original form. The following rules are based upon the examples which have been given in this chapter—a plan which has the advantage of dealing with a limited though sufficiently wide basis of material; and the endeavour

has been made to account, so far as may be, for all rhythmical phenomena which arise within this compass.<sup>1</sup>

§ 1. Every word, with the exception of monosyllabic particles, normally receives one stress-accent. Thus Exod. 15<sup>6</sup>:

*y<sup>e</sup>mīn<sup>e</sup>kā Yahwéh | nēdarī bakkō<sup>a</sup>h*

*y<sup>e</sup>mīn<sup>e</sup>kā Yahwéh | tir'ās 'ōyēb*

'Thy right hánd, O | is glórious in pówer;  
Yahwéh,

Thy right hánd, O | doth shátter the foé.'  
Yahwéh,

§ 2. The occurrence of two stress-accents in immediate connexion, without a caesura or break in sense between them involving a pause, would be uneuphonic; thus the stress which a word accented on the ultimate would normally bear is annulled if the closely connected word following bears an accent on the first syllable. So

Gen. 4<sup>23</sup>: *n<sup>e</sup>šē Lémek*, 'wives of Lámech' (not *n<sup>e</sup>šē Lémek*).

Isa. 1<sup>4</sup>: *hōy gōy hōtē | 'am kébed 'āwōn*

'Ah, sínful ráce, | folk láden with guílt!'

Here *hōy*, 'Ah!' and '*am*, 'folk', lose their stress owing to the stress immediately following.

<sup>1</sup> We have assumed the licence of correcting the position of the accent in the Massoretic Text in cases in which two tone-syllables would come together without a break in connexion, and the first is capable of retraction, according to existing rule, on to an open syllable preceding. Thus in Amos 5<sup>2</sup> the Massoretes offer the rhythmically intolerable *lō-tōsīph kūm*; but we may justly suppose that the accentuation really intended is *lō-tōseph kūm*. In such cases, however, the Massoretic vocalization has been retained (e.g. we have written *tōsīph*; not *tōseph*), because it would lie somewhat outside our province in the present connexion to theorize as to the vocal-changes which might be induced by such retraction.

Isa. 1<sup>5</sup>: 'al mé tukkū 'ód, 'Why be smitten stíll?'

Isa. 1<sup>6</sup>:

mikkaph régel w'ad rōš | 'ēn bō m'tóm

'From foot-sole to head | not in-it (is) soundness.'

Isa. 1<sup>13</sup>: minḥat šāw, 'vain gift' (lit. 'gift of vanity').

Ps. 4<sup>3</sup>: b'ne 'īš, 'Sons of mén'; v. 6: zibḥū zibḥē šédek, 'Offer righteous sacrifices' (lit. 'sacrifices of righteousness').

§ 3. There seems, however, to be no objection to the immediate sequence of one stress-accent by another if a marked pause intervenes.

Such a pause may be formed by a caesura which halves a four-stress stichos.

Isa. 33<sup>4</sup>:

w'ussáph š'lakkém | 'ōseph heḥāsíl

k'maššák gēbīm | šōkēk bō

i.e. literally rendered,

'And shall be gathered | gathering of the locust,  
your spoil,

Like leaping of grass- | leaping thereon.'  
hóppers,

Ps. 46<sup>6</sup>: 'lōhīm b'qirbāh | bál timmōt

'Gód is in her midst; | ne'er shall she be moved.'

Ps. 46<sup>7</sup>: hāmū gōyīm | mātu mamlākōt

nātán b'qōlō | tāmūg 'āreš

'Nátions roár, | kíngdoms sháke;

He útters His voice, | eárrh dissólves.'

In three-stress rhythm, where there is no clearly marked caesura, two stress-accent may occur together where there is a disjunctive accent, marking a slight pause, between them.

Ps. 24<sup>7,9</sup>: w'yābō mélek hakkābōd

'That may énter, the Kíng of glóry.'

Ps. 24<sup>10</sup>: *hú mélek hakkābōd*  
 'Hé (is) the King of glory'.

§ 4. The stress-accent of a word accented on the first syllable does not annul the accent of a closely connected word preceding which normally would be accented on the ultimate, if the penultimate syllable of this preceding word contains a long vowel in an open syllable, or a short vowel in a half-open syllable (as distinct from a short vowel in a closed syllable). In such a case, the stress-accent is thrown back on the penultimate syllable.

Isa. 1<sup>23</sup>: *kullō 'ōhēb šōḥad*  
 'Everyone loveth a bribe'.

Normal accent 'ōhēb. Since *kullō* bears a distinctive accent, i.e. since there is a felt break between it and 'ōhēb in contrast to the close connexion in which 'ōhēb stands to šōḥad, there is no objection to the accent of 'ōhēb following immediately upon that of *kullō*.

Isa. 33<sup>4</sup>: *kēmaššāk gēbīm | šōḱēḱ bō*  
 'Like leaping of grass- | leaping thereon'.  
 hoppers,

Normal accent šōḱēḱ.

Isa. 51<sup>8</sup>: *kī kabbēged yōḱēlēm 'ās*  
 'For like a garment, shall eat them the moth'.  
 Normal accent yōḱēlēm.

Amos 5<sup>2</sup>: *lō-tōšēph kūm*  
 'No more shall she rise'.

Normal accent tōšēph.

Micah 6<sup>7</sup>: *bēribbōt nāḱlē šāmen*  
 'With myriads of rivers of oil'.

The normal accent of *nāḱlē* is retracted before *šāmen*, and this in turn causes the retraction of the normal accent of *bēribbōt*.

Ps. 3<sup>7</sup>:            *lō 'irā meribbōt 'ām*

‘I will not fear for myriads of folk’.

Ps. 3<sup>8</sup>:            *kī hikkītā 'et kol 'ōyebay lēhī*

‘For Thou hast smitten all my enemies upon the cheek-bone’.

Normal accent *'ōyebáy*.

Ps. 4<sup>8</sup>:            *mē'ēt d'gānām | w'tirōšām rābbū*

‘More than (in) the time | and their must abound’.  
when their corn

Normal accent *w'tirōšām*.

Ps. 5<sup>6</sup>:            *sānētā kol pō'<sup>a</sup>lē 'āwen*

‘Thou hatest all workers of evil’.

Normal accent *pō'<sup>a</sup>lē*.

Ps. 5<sup>12</sup>:            *w'yism'hū kol hōsē bāk*

‘And let all Thy dependants<sup>1</sup> rejoice’.

Normal accent *hōsē*.

Ps. 27<sup>2</sup>:            *šārāy w'ōyebay lī*

‘Mine adversaries and my enemies, e'en mine’.

Whether the stress-accent was ever thrown back upon a *closed syllable* is very questionable. In Gen. 4<sup>24</sup> we find in the Massoretic text מִן־מַכְּכֶם—an accentuation which, by the use of *Maḳḳēph* and the marking of a countertone on the sharpened syllable of מַכְּכֶם, gives the triple stressing of the line as follows:

*kī šib'ātáyim yúḳḳam Kāyīn*

‘If seven times Cain be avenged’.

A few similar cases are collected by G.-K., § 29 *g*, but they are extremely rare; and it seems clear that such a proceeding, if ever really practised, was at any rate highly irregular. It is not improbable that the

<sup>1</sup> Lit. ‘all they that take refuge in Thee’. The rendering given above is adopted for the sake of rhythm.



particle *kī*, 'If', was intended to take the first stress, and *yukḵam* to lose its stress before *Ḳāyin*:

*kī šib'ātāyim yukḵam Ḳāyin.*

§ 5 (a). A word which contains a long vowel two places before the stress-accent, i. e. with one full vowel intervening (or, it may be, one half-vowel and one full vowel), takes a countertone on this long vowel (marked with *Methegh* by the Massoretes), which normally counts as an additional stress-accent.

Gen. 4<sup>23</sup>: *l'habbūrātī*, 'for my bruise' (rendered 'for the sake of my bruise' on p. 31, to reproduce the two stress-accents).

Isa. 1<sup>14</sup>: *ḥodšekém ūmō<sup>a</sup>dékém*  
'Your-new-moons and-your-stated-feasts'.

Isa. 33<sup>2</sup>: *'aph y<sup>e</sup>šū'āténū | b<sup>e</sup>ét šarā*  
'Yea, our salvátion | in tíme of distréss'.

Reproduction in English involves one stress on 'yea' and one on 'salvation', but in Hebrew *'aph* = 'yea' is unstressed and two stresses fall on *y<sup>e</sup>šū'āténū*, 'our salvation'.

Isa. 33<sup>3</sup>: *mērôm<sup>e</sup>mūtékā | nāph<sup>e</sup>šū gōyím*  
'At-Thy-lífting-Thyself- | the-nátionswere-scattered'.  
úp

Isa. 33<sup>13</sup>: *ūd<sup>e</sup>ú ḵrōbím | g<sup>e</sup>búrātí*  
'And-acknówledge, ye- | My-wárlike-míght'.  
neár-ones,

Isa. 51<sup>7</sup>: *ūmiggiddúphótám al tēháttnū*  
'And-by-their-scóffing-wórds be not dismáyed'.

(b) A short vowel in a half-open syllable two places before the stress-accent seems frequently to carry a second stress-accent.



Isa. 33<sup>15</sup>: *mō'és b'béša' | má<sup>a</sup>šakkōt*  
 'That-scórneth the-lúcre | of-ácts-of-fraúð'.

Micah 6<sup>6</sup>: *há<sup>a</sup>ḡadd<sup>e</sup>ménnu b'ólót*  
 'Sháll-I-go-to-meét-Him with-burnt-ófferings?'

Lam. 3<sup>6</sup>: *b'máh<sup>a</sup>šakkím hōšibánī*  
 'In-gloómy-pláces hath-He-stáblished-me'.

N.B. This rule is not, however, of universal application. Cases can be collected in which a word containing a long vowel two places from the tone is clearly only intended to carry one stress-accent, the countertone being neglected.

Isa. 51<sup>8</sup>: *w<sup>e</sup>šidkātī l'ólām tihyē*  
*wīšū'atī l'dōr dōrīm*  
 'But-My-ríghteousness lásteth for-áye,  
 And-My-salvátion to-áge upon-áge'.

Here the fact that *wīšū'atī*, 'and My salvátion', carries one stress only (not *wīšū'ātī*) is perhaps due to a sense of its correspondence with the parallel *w<sup>e</sup>šidkātī*, 'and My righteousness'.

2 Sam. 1<sup>22</sup>:  
*ḡēšet Y'hōnātán | lō nāsóg 'āḡōr*  
*w<sup>e</sup>ḡéreb Sā'ūl | lō tāšūb rēḡām*  
 'The bów of Jónathan | túrned not báck,  
 And the swórd of Saúl | retúrned not void'.

Ps. 4<sup>9</sup>: *kī 'attá Yahwéh | lābēṭah tōšibénī*  
 'For Thóu, Yahwéh, | mak'st me dwéll secúrely'.

In these two instances the neglect of the countertone in *Y'hōnātán*, *tōšibénī* may be due to the fact that both words are preceded by a Segholate noun in which the unaccented helping vowel was probably very slightly heard, if heard at all, the combinations being pronounced *ḡēšt Yōnatán*, *lābēṭh tōšibénī*. Thus the pre-

ceding accentual stress may well have annulled the stress of the countertone (cf. § 6 a).

Neglect of the stress of the countertone may frequently be seen in the short two-stress member of a *Kīnā*-verse.

Lam. 3<sup>9</sup>:

*nētibōtáy 'iwwá*, 'My páths hath He twísted'.

v. 14: *ngīnātām kol hayyôm*, 'Their sǒng all day lǒng'.

v. 18: *wētōhallī mē Yahwéh*, 'And my expectátion from Yahwéh'.

v. 23: *rabbá 'emūnátékā*, 'Greát is Thy fáithfulness'.

Ps. 27<sup>4</sup>:

*b'baqqér b'hēkālō*, 'and to inquire in His témples'.

v. 6: *'al 'ōybáy s'bībōtáy*, 'O'er my foés round abóut me'.

(c) Whether a closed syllable two places from the tone ever carries a second stress-accent is questionable. The Massoretes do not, in such a case, mark a countertone by the use of *Methegh*. It is, at any rate, a significant fact that out of all the passages which have been taken in this chapter as illustrations of Hebrew rhythm, and from which the principles which govern the stress are drawn, the cases which come up for consideration are very few, and may be susceptible of another explanation.

Amos 5<sup>2</sup>:

*niṭṭēšá 'al 'admātáh*

'She is forsáken on her soíl'.

Lam. 3<sup>15</sup>:

*hisbī'ánī bamm'rōrīm*

'He hath sáted me with bítterness'.

Both these passages are the first halves of a *Kīnā*-verse, which normally contain three stresses, and in reading them it is natural to stress *'al 'admātáh*, *bámm'rōrīm*. It may be, however, that they are properly to be reckoned two-stress lines, the contrast with the

short two-stress member which follows being secured by the use of more lengthy words (cf. p. 35). An illustration of this is to be seen in Ps. 27<sup>5</sup> *kī yišp' nēnī b'sukko*, 'For He treasures me in His cover'—unless, as is possible, the conjunction *kī* is intended to carry a stress.

Isa. 33<sup>2</sup>: *h'yē z'rō'ām | labb'kārīm*

'Be Thou their arm | morning by morning'.

If the four-stress rhythm which characterizes this chapter is here illustrated, *labb'kārīm* must bear two stresses. Elsewhere in the poem, however, we find occasional three-stress couplets, e.g. *vv.* 14<sup>a</sup>, 16<sup>a</sup> (cf. p. 27); and in *v.* 17 we seem to have a couplet of 4 + 3 stresses:

*mēlek b'yophyō | tēh'zēnā 'enēkā*  
*tir'ēna 'ereṣ marhaqqīm*

'The king in his beauty | thine eyes shall see;  
They shall behold a far-stretching land'.

Thus *v.* 2<sup>b</sup> may be intended for a 3 + 4 stress couplet:

*h'yē z'rō'ām labb'kārīm*  
*'aph y'sū'ātēnū | b'ēt šārā.*

Ps. 5<sup>8</sup>:

*'eštaḥ'wē'el hēkāl koḏšékā | b'yir'ātekā*

'I will bow down to | in awe of Thee'.

Thy holy palace,

Here it seems clear that *b'yir'ātekā*, as the second *Kīnā*-member, must be intended to bear two stresses.

If we go outside the special passages to which we have limited our examination, it is possible to cite evidence that in some forms of poetry a closed syllable two places from the tone carries a stress-accent. This is evident in the following passage from Eccclus. 38<sup>16-23</sup>, where the four-stress rhythm is very well marked.

- |  |   |
|--|---|
| 16. <i>b'nî 'al hammêt</i><br><i>hîtmārér</i><br><i>k'mîšpātō</i><br><i>w'al tîṭ'allēm</i> | <i>hāzēb dim'á</i><br><i>ūn'hē kīnā</i><br><i>'sōph š'erō</i><br><i>bigwī'ātō</i>                               |
| 17. <i>hāmér b'kî</i><br><i>w'sîṭ 'eblō</i><br><i>yôm ūš'náyim</i><br><i>w'hínnāhēm</i>    | <i>w'hāhēm mispéd</i><br><i>k'yōšē bó</i><br><i>ba'<sup>a</sup>būr dim'á</i><br><i>ba'<sup>a</sup>būr dāwōn</i> |
| 18. <i>mīddāwōn</i><br><i>kēn rō<sup>a</sup> lēbāb</i>                                     | <i>yōšē 'āsōn</i><br><i>yibné '<sup>a</sup>šībā</i>   |
| 20. <i>'ál tāšēb</i><br><i>p'rā zikrō</i>  | <i>'elāw lēb 'ód</i><br><i>ūz'kór 'al'<sup>a</sup>īṭ</i>  |
| 21. <i>'ál tizk'rēhū</i><br><i>mát-tō'íl</i>   | <i>kī 'ēn lō tīk'wā</i><br><i>ūl'ká tārē<sup>a</sup></i>  |
| 22. <i>z'kór hūḵḵō</i><br><i>lō 'etmól</i>   | <i>kī hū hūḵḵékā</i><br><i>ūl'ká hayyôm</i>   |
| 23. <i>kīšbōt mēt</i><br><i>hínnāhēm</i>   | <i>yīšbōt zikrō</i><br><i>'im šēt naphšō<sup>1</sup></i>  |

- |   |  |
|---|--|
| 16. 'My sôn, for the deád<br>Afflict thyself<br>As becómes his státē<br>And withdráw not<br>thyself | let fáll a teár,<br>and lámént with a díрге.<br>entómb his córpse,<br>when he breáthes his lást. |
| 17. Make bítter wáil<br>And his móurníng<br>condúct<br>A dáy or twó<br>Then consóle thyself         | and make hót lámént,<br>as fíts his desért—<br>on accóunt of teárs;<br>as concérning griéf.      |

<sup>1</sup> In v. <sup>17a</sup> Heb. Text reads הַמֵּר בְּנִי וְהָתָם מִסַּפֵּד, 'Make bitter (show bitterness), my son, and fulfil lamentation', but LXX *πίκρανον κλανθμόν καὶ θέρμανον κοπετόν* (i. e. בְּנִי for בְּנִי and הָתָם for הָתָם) is clearly preferable, and has been adopted above with Smend. In v. <sup>17d</sup> Text יִצְ, 'iniquity', is an error for יָיָן; cf. LXX *λύπησιν ἐνεκα*.

18. Oút of griéf                      comes fóρθ mischiéf,  
     So sádness of heárt      prodúces húrť.
20. Túrn not báck                  the mínd to him móre,  
     His mémory dis-      and rémember the énd.  
     míss,
21. Remémber him nóť,      for he háś no hópe;  
     Thou prófitest      and but véxest thysélf.  
     nóúght,
22. Remémber his fáte,      for 'tis thý fate toó;  
     Yésterday for hím,      and for theé to-dáy.
23. When résts the deád,      let his mémory rést;  
     Consóle thysélf      when his lífe depárťs.'

Here we observe *hítmārér*, *k'mišpāť*, *w'al tit'allém* (unless we should stress *w'al tit'allém*), *hínnāhém* (twice), *míddāwón*. It is doubtful, however, whether we can argue from this relatively late specimen of gnomic poetry back to earlier Biblical usage.

§ 6 (a). The second stress-accent which would normally fall on the countertone is annulled if the syllable which should receive it, being the first syllable of a word, is in immediate proximity to the stress-accent of the word preceding, without any rhythmical break intervening.

Isa. 33<sup>15</sup>:      *hōlélē š'dāḵót* | *w'dōbér mēšārím*

'He that wálketh jústly | and speáketh upríghtly'.

Here the last word would have borne two stress-accents, *mēšārím*, if it had not been immediately preceded by the stress-accent in *dōbér*.

Micah 6<sup>6</sup>:      *'ikkáph lēlōhé mārôm*

( 'Wherewith shall I . . . )

Bow dówn to the Gód of the héight?'

The counter-stress which *lēlōhé* might have borne is annulled by the stress on *'ikkáph* preceding.

Lam. 5<sup>6</sup>: *b<sup>e</sup>mál<sup>h</sup>šakkém hōšībānī*  
 'In gloomy places hath He stablished me'.

Ps. 24<sup>7, 9</sup>: *s<sup>e</sup>ū š<sup>ar</sup>īm rāšēkém*  
 'Lift up, ye gates, your heads'.

In these passages the preceding accent annuls the counter-stress on *hōšībānī*, *rāšēkém*.

(b) The counter-stress which a half-open syllable two places before the stress-accent might bear, is similarly annulled if it would follow immediately after the stress-accent of a word preceding.

Isa. 1<sup>16</sup>: *hāsīrū rō<sup>e</sup> mā'al<sup>e</sup>tékém*  
 'Remove the evil of your doings'.

Isa. 1<sup>21</sup>: *ķiryā ne<sup>e</sup>mānā*  
 'The city once-faithful'.

Isa. 33<sup>16</sup>: *mēmāw ne<sup>e</sup>mānīm*  
 'His waters unfailing'.

(c) A similar annulment of the retracted accent may take place, when retraction brings it into immediate connexion with a preceding stress-accent.

Isa. 51<sup>7</sup>: *šim'ū 'ēlāy yōd<sup>e</sup>ē šēdek*  
*'ām tōrālī b'libbām*  
 'Hark to Me, ye that know righteousness,  
 Folk in whose heart is My law'.

The third word of the first line, 'knowers of', is normally accented on the ultimate—*yōd<sup>e</sup>ē*. In the full phrase, 'knowers of righteousness', the fact that *šēdek* 'righteousness' is accented on the first syllable would cause the accent of *yōd<sup>e</sup>ē* to be thrown back on the *ō* preceding—*yōd<sup>e</sup>ē šēdek*, had not the word preceding, *'ēlāy* 'to Me', been accented on the ultimate, thus annulling the stress-accent on the first syllable of *yōd<sup>e</sup>ē*, which therefore stands rhythmically without any stress. The second stress which *tōrālī* in the second



line might have borne on the *ō* of the first syllable is annulled by the accent of *'ām* preceding.

Ps. 5<sup>4</sup>:            *lō 'él hāphēš réša' 'attā*  
                   'No Gód willing évil art Thou'.

The case of *hāphēš* is just like that of *yōd'ē* in Isa. 51<sup>7</sup>. An original *hāphēš* would have had the accent thrown back upon the open penult to avoid proximity to the accent of *réša'*, but for the fact that this would have brought it into uneuphonic proximity to the accent of *'él*. Thus the word must stand without rhythmical stress.

Isa. 33<sup>14</sup>: *mī yāgūr lānū* 'Whó of us shall dwéll?' (lit. 'Whó shall-dwell fór-us?'). The accent of *yāgūr*, which would be thrown back before *lānū*, is annulled after *mī*.

§ 7 (a). It seems that in some cases in which a compound term, which would normally take two stresses, is parallel to a simple single-stressed term, the sense of correspondence between the two was powerful enough to cause the former to be allotted one stress only, in order that both might form single 'feet' with corresponding weight, i.e. consuming an equal time in their utterance.

Isa. 1<sup>4</sup>:            *'āšbū 'et Yahwéh*  
                   *nī'āšū 'et kēdōš-Yisrā'él*  
                   'They have forsáken Yahwéh,  
                   Despísed Israel's-Hóly-One'.

Normally we should stress the second line

*nī'āšū 'et kēdōš Yisrā'él*  
                   'Despísed the Hóly-One of Ísrael',

and it is open to take the view that this is here intended; but the fact that the line occurs in the midst of a passage consisting otherwise regularly of two-stressed

lines (cf. p. 28) favours the view which is here put forward.

Precisely similar is the opening couplet of the passage from Balaam's oracles quoted on p. 18 as an illustration of Synonymous parallelism. The oracle falls into regular three-stress rhythm.

Num. 23<sup>7</sup>: *min 'Arām yanhēnī Bālāk*  
*melek Mō'āb mēhār'e'rē kēdem*

'From Arām doth Bálak bring me,  
 The-king-of-Moáb from the moúntains of the Eást'.

Clearly *melek Mō'āb*, as the equivalent of *Bālāk*, has precisely similar weight; and to accent *mélek Mō'āb* 'The kíng of Moáb' would be to upset the balance.

Another example seems to occur in Micah 6<sup>7</sup>:

*ha'ettén b'kōrī piš'í*  
*p'rī-bitnī hattát naphší*

'Shall I gíve my firstborn for my fáult,  
 Body's-fruit for the sín of my soúl?'

We should normally expect two stresses upon *p'rī bitnī* 'the fruit of my bódy', but its conversion to a single-stressed term is determined by its parallelism with *b'kōrī* 'my first-born'.

(b) In the following passages—all of them the second members of *Kīnā*-verses—we get, apparently, compound expressions taking a single stress.

Lam. 3<sup>35</sup>: *néged p'nē 'elyōn*  
 'Before the-face-of-the-Most-High'.

v. 48: *'al šéber bat 'ammī*  
 'For the breach of-the-daughter-of-my-people'.

v. 66: *mittáhat š'mē Yahwéh*  
 'From under the-heavens-of-Yahweh'.

It is noticeable, however, that in each case the preceding word is a Segholate noun, which may have been pronounced as a monosyllable; thus possibly the stressing should be *negd p<sup>e</sup>né*, 'al šebr bát, *mittaht š<sup>e</sup>mé*.

Ps. 27<sup>3</sup>: *b<sup>e</sup>zōt 'anī bōtē<sup>a</sup>h*

'For (all) this would I be tránquil'.

In this second member of a *Kīnā*-verse the personal pronoun and participle clearly go together with a single stress-accent.

§ 8. In the stressing or non-stressing of monosyllabic particles considerable freedom appears to have been exercised. The negative *lō* is normally unstressed, as in

Isa. 1<sup>6 b</sup>:

*lō zōrū w<sup>e</sup>lō hubbášū | w<sup>e</sup>lō rukk<sup>e</sup>kā baššāmen*

'They are not prèssed, and

not bándaged, | and not sóftened with oíntment'.

It may, however, receive a stress if rhythm demands it:

Ps. 5<sup>6</sup>: *lō yityašš<sup>e</sup>bū hōl<sup>e</sup>līm | l<sup>e</sup>néged 'enékā*

'Brággarts shall nót take their stánd | in síght of Thine éyes'.

Here, however, it is possible that a stress should fall on the preformative *yit-* of the Hithpa'el form (*lō yítlyašš<sup>e</sup>bū*), as in two cases in the passage cited from Ecclus. 38<sup>16-23</sup> on p. 52.

Similarly, the negative *bal* is stressed in

Ps. 46<sup>6</sup>: *'ēlōhīm b<sup>e</sup>kirbāh | bál timmōt*

'Gód is in her mídst; | she shall nót be móved'.

The weighty negative '*en* 'there is not' (lit. 'nonentity of') is normally stressed, as in

Amos 5<sup>2</sup>: '*en m<sup>e</sup>kēmáh*, 'There is nóne to upraise her'.

But occasionally it may be unstressed :

Ps. 3<sup>3</sup>:               *rabbîm 'ôm<sup>e</sup>rîm l'naphšî*  
                               *'ên y<sup>e</sup>šū'âtā lō bēlōhîm*

‘There are mány that sáy of my soûl,  
 There is no hēlp for hîm in Gód’.

The relative *'ašer* may be stressed or unstressed.

Isa. 33<sup>13</sup>:       *šim'û r<sup>e</sup>hōkîm | 'ašér 'āsîti*

‘Heár, ye remóte ones, | whát I have dóne’.

Ps. 3<sup>7</sup>:               *lō 'irā mērib<sup>e</sup>bōt 'ām*  
                               *'ašer sābîb šātū 'áláy*

‘I will not feár for mýriads of fólk,

Which round abóut have sēt themselves agáinst me’.  
 The conjunction *kî* ‘if’, ‘for’, &c., though normally without stress (as in Exod. 15<sup>1</sup>; Isa. 1<sup>12</sup>, 51<sup>8</sup>; Ps. 3<sup>6,8</sup>, &c.), may occasionally receive a stress-accent. So probably in Gen. 4<sup>24</sup> *kî šib'átáyim yuḡḡam Káyin* (as stressed, ‘Íf sevenfóld avenged Caín’); cf. p. 47, and possibly Ps. 27<sup>5</sup> (cf. p. 51) *kî yišp<sup>e</sup>nēnī b<sup>e</sup>sukko*.

Prepositions are normally unstressed (except in suffix-forms), but there may be exceptions. Thus, it is probable that *'im* ‘with’ receives a stress in Micah 6<sup>8</sup> *w<sup>e</sup>hašnē<sup>a</sup> léket 'im 'Elohékā* (as stressed, ‘And humbly wálking wíth thy Gód’).

The juxtaposition of two particles enhances the probability that one of them will be stressed. So *gam kî* ‘yea, though’ in

Lam. 3<sup>8</sup>:           *gám kî 'ezák wá<sup>a</sup>šāwwe<sup>a</sup>*

‘Yeá, though I cáll and cry óut’.

Isa. 1<sup>15</sup>:           *gám kî tarbú t<sup>e</sup>phillā*

‘Yeá, though ye múltiply práyer’.

It is not, however, necessary that one of two conjoined particles should receive a stress-accent. Cf. unstressed *kî 'im* ‘but’, in

Micah 6<sup>8</sup>: *kî 'im 'asót mišpāt w<sup>e</sup>ál<sup>a</sup>bat hēsed*

‘But dóing of jústice and lóving of kíndness’.

## APPENDED NOTE.

Rabbi Azariah di Rossi (A.D. 1514-88) of Ferrara, published in 1574 a work entitled *Me'ôr 'Ēnayim* ('Light of the Eyes') in which he put forward a theory of Hebrew rhythm which is clearly on the right lines, anticipating as it does in main essentials the view which is commonly held at the present day, and which we have illustrated in the foregoing discussion. According to Azariah, 'there can be no doubt that the sacred songs possess measures and proportions (מדות וערכים); these, however, are not dependent upon the number of syllables, whether full or half syllables, according to the system of versification which is now in use among us', and which is based on the Arabic model; 'but their proportions and measures are *by the number of Things and their Parts* (במספר הענינים וחלקיהם), i.e. Subject and Predicate and their adjuncts (מנושא ונשוא והמתחבר אליהם) in each written phrase and proposition. Thus, a phrase may consist of two measures,<sup>1</sup> and with the second phrase which is attached to it these become four; or, again, it may contain three measures, and with the second phrase which corresponds they become six complete measures. Here is an example. *Y<sup>e</sup>mîn<sup>e</sup>kā 'ādōnāy* (Exod. 15<sup>6</sup>) "Thy-right-hand, O-Lord" is one phrase by itself consisting of two parts; *ne'dārî bakkōḥ* "is-glorious in-strength" is its equivalent attached to it, and together they make four (a tetrameter). So, again, *y<sup>e</sup>mîn<sup>e</sup>kā 'ādōnāy* "Thy-right-hand, O-Lord", repeated, gives two more; *tîr'aṣ 'ōyēb* "doth-shatter the-foe", a further two, making four. And in like manner—

<sup>1</sup> מדות, 'measures', clearly has the force of 'rhythmical stresses'.



'āmār 'ōyēb

'aḥallēḳ šālāl

'arīḳ ḥarbī

nāšāphtā b'rūḥāḳā

'erdōph 'assīg

timlā'ēmō naphšī

tōrīšēmō yādī

kissāmō yām

" The-énemy saíd,

I-will-pursué, I-will-over-  
take;

I-will-divide the-spoil,

my-lúst shall-be-sáted-on-  
them;

I-will-dráw my-swórd,

my-hánd shall-destróy-  
them.Thou-didst-blów with-Thy-  
wind,

the-seá cóvered-them "

The song *Ha'azínū*, "Give ear" (Deut. 32), however, consists of three+three measures, which make six (hexameters). Thus—

*ha'azínū haššāmáyim wā-*  
*dabbērā*

*wētišmā ḥā'āreṣ'imrē-phī*

*yā'rōph kammāṭār likḥī*

*tizzāl kaṭṭāl'imrā'ī*

" Give-ear, O-heávens, and-

and-let-heár the-eárrh

I-will-speák;

my-mouth's-wórds:

Let-dróp, like-the-ráin, my-  
advíce;

let-distill, like-the-déw,  
my-discóurse."

Proceeding to remark that one poem may exhibit two different forms of rhythm, e.g. 2+2 combined with 3+3 measure, Azariah illustrates this from Exod. 15, the Song of the Well (Num. 21<sup>17f</sup>), and the Prayer of Habakkuk (Hab. 3). After showing that the main part of this last poem is in 3+3 measure, he goes on to deal with 2<sup>17</sup> as exhibiting, on his view, 2+2 measure. 'But the verse *kī t'ēnā lō tīphrah*, "Though the fig-tree shall not blossom", observes another method, Subject and Predicate—*kī-t'ēnā* Subject; *lō-tīphrah* Predicate; and so with the whole verse,



which embraces twelve terms resolving themselves into six separate statements.<sup>1</sup> For you should not reckon either the syllables or the words; *but only the Things* (רק הענינים). And for this reason a small word is very often attached to the word that is next to it.<sup>2</sup>

A fuller account of Azariah's argument may be found in Lowth, *op. cit.*, pp. xli ff. It will be seen, from so much as we have quoted, that his theory fits in, in the main, with the rhythmical rules which we have attempted to frame; though he had not arrived at the conception of a single word bearing two rhythmical stresses, which we have formulated under § 5. 'I am aware', he says, 'that there are many verses which I cannot accommodate to the rules which I have given;

<sup>1</sup> וכן כל הפסוק שהוא כולל י"ב דברים אשר ישבו לששת מאמרים ביסודם. Lowth, in his excellent reproduction of Azariah's argument in the Introduction to his *Book of Isaiah*, pp. xli ff., misunderstands this statement when he renders it (p. xlv), 'So in a verse containing twelve terms, those terms may be reduced to six measures'. The reference is not to any hypothetical verse which might contain such a number, but to Hab. 3<sup>17</sup>, about which the writer is talking. The twelve expressions or terms making six distinct statements are as follows:

*kī-ʿenā lō-tiphrāh*  
*kīhḥē! mā-ʿē-zāyit*  
*gāzār mimmiḵlā-ḡōn*

*wʿen-yēbūl baggephānīm*  
*ūʿdēmōt lō-ʿāsā-ʾōkel*  
*wʿen-bāḡār bār-phātīm*

'Though-the-fig-tree shall-not-blóssom,      neither-fruit be-in-the-vínes,  
Shall-have-failed the-olive's-próduce,      and-the-fiélds not-yielded-food,  
He-shall-have-cút-off flock-from-fóld,      and-no-hérd be-in-the-stálls.'

Here we have, in each separate statement, the two parts (Subject and Predicate) to which Azariah is referring, except in *gāzār mimmiḵlā ḡōn*, where the indefinite Subject is included in the verb, and the proposition seems to consist of three parts. Apart from this difficulty, Azariah's conclusion can be defended; though a case could also be made out for regarding the verse as consisting of 3 + 3 stress rhythm.

<sup>2</sup> נחלקת לאשר אצלה, rendered 'is attached to the word that is next to it', seems properly to mean 'loses its stress to that which is next to it'.

and perhaps the unexplained may be more numerous than the explicable. Yet by aid of this discussion scholars may receive new light, and be able to discover that which has escaped me.' The reason why we have quoted this far-sighted Rabbi is for the emphasis which he lays on *Things and their Parts*, as determining rhythm (cf. the passages italicized above), i. e. upon the sense-connexion as affecting the rhythmical balance. While accepting the rhythmical rules which we have formulated, we may hold that there probably exist cases in which sense-connexion and balance override other rules; and this in fact is a conclusion after which we were feeling in § 7 when we explained *ḵēdōš Yisrā'ēl* as bearing a single stress-accent on account of its balance with *Yahwéh*, and *melek Mō'āb* in the same way as balancing *Bālāk* in the parallel stichos. These considerations may help us in regard to passages which cannot otherwise be reduced to rule.

## II

### THE USE OF PARALLELISM BY OUR LORD

#### *Synonymous Parallelism.*

THE use of Synonymous Parallelism by our Lord is confined, for the most part, to single couplets, or (as most often in O.T.) to couplets combined with Synthetic or Antithetic couplets. The most striking example of the continuous use of this form of parallelism comes from M, the reply to the petition of the two sons of Zebedee, where we have four Synonymous couplets combined with one (the third) Antithetic and one (the sixth) Synthetic.

Mark 10<sup>38 ff.</sup> = Matt. 20<sup>22 ff.</sup>

‘Ye know not what ye ask.

Can ye drink of the cup which I drink?

Or be baptized with the baptism wherewith I am  
baptized?

. . . . .

The cup which I drink shall ye drink,

And with the baptism wherewith I am baptized  
shall ye be baptized.

But to sit on My right hand and on My left is not  
Mine to give,

But for those for whom it is prepared of My Father.

. . . . .

Ye know that

The princes of the nations exercise lordship over them,

And the magnates exercise authority over them.<sup>1</sup>

But it shall not be so among you; but

He that would be great among you, let him be your minister,

And he that would be first among you, let him be your slave.<sup>2</sup>

Like as the Son of man came not to be ministered unto, but to minister,

And to give His life a ransom for many.'

Instances of synonymous distichs or tristichs occurring singly or in groups of two or three are frequent. We have the following from M :

Mark 3<sup>4</sup> = Luke 6<sup>9</sup>.

'Is it lawful on the sabbath to do good or to do harm?  
To save a life or to kill?'<sup>3</sup>

Mark 3<sup>24, 25</sup> = Matt. 12<sup>25</sup> = Luke 11<sup>17</sup>.

'Every kingdom divided against itself is desolated,  
And house against house falleth.'<sup>4</sup>

<sup>1</sup> Cf. Luke 22<sup>26</sup>.

<sup>2</sup> Cf. Luke 22<sup>26</sup>.

<sup>3</sup> Luke ἀπολέσαι in place of ἀποκτεῖναι. Matt. 12<sup>11, 12</sup> omits this saying, and gives in place of it the comparison of the sheep fallen into a pit.

<sup>4</sup> Luke's text given above is most compact, and in the character of synonymous parallelism. Matt.'s second stichos runs:

'And every city or house divided against itself shall not stand'.

In Mark we read:

'And if a kingdom be divided against itself,  
That kingdom cannot stand.  
And if a house be divided against itself,  
That house cannot stand.'

The meaning of the second stichos in Luke is open to question.

Mark 3<sup>28, 29</sup>.

‘All sins shall be forgiven to the sons of men,  
And the blasphemies wherewith soever they shall  
blaspheme :

But he that blasphemeth against the Holy Spirit  
hath never forgiveness,  
But is guilty of an eternal sin.’<sup>1</sup>

Mark 4<sup>22</sup> = Luke 8<sup>17</sup>.

‘There is nothing hid that shall not be made  
manifest,  
Nor secret that shall not come to light.’<sup>2</sup>

Mark 4<sup>30</sup> = Luke 13<sup>18</sup>.

‘How shall we liken the kingdom of God?  
Or in what parable shall we set it forth?’<sup>3</sup>

Mark 8<sup>17, 18</sup>.

‘Do ye not perceive, nor understand?  
Have ye your heart hardened?’

Vulg. ‘domus supra domum cadet’ takes the statement as an enlargement of ἐρημοῦνται in stichos 1, and this is adopted by Plummer, who renders ‘house falleth on house’, with the alternative ‘house after house falleth’. The original Aramaic, which may be assumed to have been וּבֵיתָא עַל-בֵּיתָא נָפֵל, is as ambiguous as the Greek; but the interpretation of the saying given by Matt. and Mark is the more probable.

<sup>1</sup> The parallel passage in Matt. 12<sup>31, 32</sup> casts the saying into antithetical couplets. No parallel in Luke.

<sup>2</sup> On Mark’s ἐὰν μὴ ἴνα . . . ἀλλ’ ἵνα as a mistranslation of the Aramaic *dē* relative (rightly rendered in Luke), cf. the writer’s *Aramaic Origin of the Fourth Gospel*, p. 76. This saying occurs again in Q in a different context in Matt. 10<sup>26</sup> = Luke 12<sup>2</sup>.

<sup>3</sup> Luke: ‘Unto what is the kingdom of God like?  
And whereunto shall I liken it?’

Matt. 13<sup>31 ff.</sup> gives the parable of the mustard seed without this introduction.

Having eyes, see ye not?  
 And having ears, hear ye not?  
 And do ye not remember?'<sup>1</sup>

Mark 8<sup>34</sup> = Matt. 16<sup>24</sup> = Luke 9<sup>23</sup>.

'If any wisheth to come after Me, let him deny himself,

And let him take up his cross, and follow Me.'<sup>2</sup>

Mark 9<sup>19</sup> = Matt. 17<sup>17</sup> = Luke 9<sup>41</sup>.

'O faithless generation!

How long shall I be with you?

How long shall I suffer you?'<sup>3</sup>

Mark 10<sup>14</sup> = Matt. 19<sup>14</sup> = Luke 18<sup>16</sup>.

'Suffer the little children,

And forbid them not to come unto Me.'<sup>4</sup>

Mark 13<sup>8</sup> = Matt. 24<sup>7</sup> = Luke 21<sup>10</sup>.

'Nation shall rise against nation,  
 And kingdom against kingdom.'

Mark 13<sup>24, 25</sup> = Matt. 24<sup>29</sup>.

'The sun shall be darkened,

And the moon shall not give her light,

And the stars shall fall from heaven,

And the powers of the heavens shall be shaken.'<sup>5</sup>

<sup>1</sup> This is reduced in Matt. 16<sup>9</sup> to the opening and closing words οὐπω νοεῖτε, οὐδὲ μνημονεύετε . . .

<sup>2</sup> Luke adds καθ' ἡμέραν after τὸν σταυρὸν αὐτοῦ, and there are rhythmical reasons for considering this original. Cf. p. 142, foot-note.

<sup>3</sup> Matt. and Luke add καὶ διεστραμμένη after ἄπιστος. Luke destroys the synonymous parallelism by substituting καί for the second ἕως πότε, so that the two clauses read as one.

<sup>4</sup> Following the order of Matt. Mark and Luke connect ἄφετε with ἔρχεσθαι (ἐλθεῖν), but the parallelism is better if we take it absolutely in the sense 'let them alone', 'do not interfere with them'. Cf. Luke 13<sup>8</sup>: ἄφες αὐτὴν καὶ τοῦτο τὸ ἔτος.

<sup>5</sup> Luke 21<sup>25, 26</sup> offers a paraphrase which destroys parallelism and rhythm.



In Q, as is natural, Synonymous and other forms of parallelism are frequent. The following are examples of Synonymous parallelism :

Luke 6<sup>27, 28</sup> = Matt. 5<sup>44</sup>.

‘Love your enemies,  
Do good to your haters,  
Bless your cursers,  
Pray for your persecutors.’<sup>1</sup>

Matt. 5<sup>45</sup>.

‘He causeth His sun to rise upon evil and good,  
And raineth upon just and unjust.’<sup>2</sup>

Luke 12<sup>22, 23</sup> = Matt. 6<sup>25</sup>.

‘Be not anxious for your life, what ye shall eat,  
Neither for your body, what ye shall put on :  
Is not the life more than meat ?  
And the body than raiment ?’<sup>3</sup>

Matt. 7<sup>7, 8</sup> = Luke 11<sup>9, 10</sup>.

‘Ask, and it shall be given you ;  
Seek, and ye shall find ;  
Knock, and it shall be opened to you.  
For every asker receiveth ;  
And the seeker findeth ;  
And to the knocker it shall be opened.’

Matt. 10<sup>24, 25</sup> = Luke 6<sup>40</sup>.

‘The disciple is not above his master,  
Nor the servant above his lord.

<sup>1</sup> Matt. has only the first and last stichoi, with *διωκόντων* in place of Luke’s *ἐπηρεαζόντων*.

<sup>2</sup> Luke 6<sup>35b</sup> seems to be the equivalent—‘For He is kind toward the unthankful and evil’.

<sup>3</sup> Matt. adds ‘or what ye shall drink’ at the end of stichos 1. This destroys the balance of the couplet.

Enough for the disciple that he be as his master,  
And the servant as his lord.'<sup>1</sup>

Matt. 11<sup>12</sup> = Luke 16<sup>16</sup>.

'The kingdom of heaven suffereth violence,  
And the violent take it by force.'<sup>2</sup>

Matt. 12<sup>30</sup> = Luke 11<sup>23</sup>.

'He that is not with Me is against Me,  
And he that gathereth not with Me scattereth.'

Matt. 23<sup>29</sup> = Luke 11<sup>47</sup>.

'Ye build the sepulchres of the prophets,  
And adorn the tombs of the righteous.'<sup>3</sup>

Matt. 24<sup>50, 51</sup> = Luke 12<sup>46</sup>.

'The lord of that servant shall come in a day when he  
expecteth not,  
And in an hour when he knoweth not,  
And shall cut him asunder,  
And appoint him his portion with the hypocrites.  
There shall be weeping  
And gnashing of teeth.'<sup>4</sup>

The following examples—though presumably from  
Q—are found in Matt. only :

Matt. 7<sup>6</sup>.

'Give not that which is holy to the dogs,  
Neither cast ye your pearls before swine,

<sup>1</sup> Luke omits the parallel stichos in each couplet.

<sup>2</sup> Luke reads : 'The kingdom of heaven is preached,  
And every man entereth violently into it.'

This is inferior to Matt.

<sup>3</sup> Luke has : 'Ye build the tombs of the prophets,  
But your fathers killed them.'

Here the second stichos summarizes vv. <sup>30, 31</sup> of Matt.

<sup>4</sup> The last couplet is found in Matt. only in this connexion. Cf.  
Matt. 8<sup>12</sup>, 13<sup>42, 50</sup>, 22<sup>13</sup>, 25<sup>30</sup>, Luke 13<sup>28</sup>.

Lest they trample them under their feet,  
And turn again and rend you.'

Matt. 10<sup>41</sup>.

'He that receiveth a prophet in the name of a  
prophet  
Shall receive a prophet's reward,  
And he that receiveth a righteous man in the name  
of a righteous man  
Shall receive a righteous man's reward.'

The following occur in Luke only :

Luke 12<sup>48</sup>.

'To whomsoever much is given,  
Of him shall much be required;  
And to whom they commit much,  
Of him will they ask the more.'

Luke 15<sup>32</sup>.

'This thy brother was dead and is alive,  
He was lost and is found.'

Luke 19<sup>43, 44</sup>.

'Thine enemies shall cast a bank about thee,  
And shall compass thee and keep thee in on every  
side,  
And shall lay thee even with the ground, and thy  
children within thee,  
And shall not leave in thee one stone upon  
another.'<sup>1</sup>

<sup>1</sup> Some would interpret ἐδαφιοῦσίν σε 'shall dash thee to the ground' (so R.V.). Cf. Plummer's note *ad loc.*, where the argument that A.V.'s rendering, 'lay thee even with the ground', makes the clause 'tautological' with the following clause, has no weight against this interpretation, but rather the reverse.

Luke 24<sup>38</sup>.

‘Why are ye troubled?  
And why do reasonings arise in your hearts?  
See My hands and My feet that it is I Myself;  
Handle Me and see.’

The following instances of Synonymous parallelism are gathered from the Fourth Gospel:

John 3<sup>11</sup>.

‘That which we know we speak,  
And that which we have seen we testify.’

John 4<sup>36</sup>.

‘He that reapeth receiveth wages,  
And gathereth fruit unto life eternal.’

John 6<sup>35</sup>.

‘He that cometh to Me shall never hunger,  
And he that believeth on Me shall never thirst.’

John 6<sup>55</sup>.

‘My flesh is meat indeed,  
And My blood is drink indeed.’

John 7<sup>34</sup>.

‘Ye shall seek Me, and shall not find Me,  
And where I am ye cannot come.’

John 7<sup>37</sup>.

‘If any man thirst, let him come unto Me;  
And let him drink that believeth on Me.’<sup>1</sup>

John 12<sup>26</sup>.

‘If any man serve Me, let him follow Me;  
And where I am, there shall My servant be.’

<sup>1</sup> On this passage cf. the present writer’s *Aramaic Origin of the Fourth Gospel*, p. 109 f. The connexion of ὁ πιστεύων εἰς ἐμέ with καὶ πινέτω preceding, and not with the following clause, was made by the most ancient western interpreters.

John 12<sup>31</sup>.

‘Now is the judgment of this world;  
Now shall the prince of this world be cast out.’

John 13<sup>16</sup>.

‘The servant is not greater than his lord,  
Nor is the messenger greater than him that sent  
him.’

John 14<sup>27</sup>.

‘Peace I leave with you,  
My peace I give unto you.  
· · · · ·  
Let not your heart be troubled,  
Neither let it be afraid.’

John 15<sup>26</sup>.

‘The Comforter, Whom I will send you from the  
Father,  
The Spirit of truth, Who proceedeth from the  
Father.’

John 20<sup>17</sup>.

‘I ascend unto My Father and your Father,  
And unto My God and your God.’

John 20<sup>27</sup>.

‘Reach hither thy finger, and behold My hands;  
And reach hither thy hand, and thrust it into My  
side.’

### *Antithetic Parallelism.*

Our Lord's teaching, like the gnomic teaching of the O.T. authors of the Wisdom-literature, tended to express itself in sharply marked antitheses; and these antitheses are commonly expressed in balancing

couplets. The antithesis is very often produced by the use of opposites, e. g. :

Matt. 7<sup>17</sup>.

‘Every good tree bringeth forth good fruits,  
But the corrupt tree bringeth forth evil fruits.’

John 3<sup>6</sup>.

‘That which is born of the flesh is flesh,  
And that which is born of the spirit is spirit.’

Occasionally, though somewhat rarely, it takes the form of contrast between positive and negative in identical terms. Thus :

Matt. 6<sup>14, 15</sup>.

‘If ye forgive men their trespasses,  
Your heavenly Father also shall forgive you ;  
But if ye forgive not men their trespasses,  
Neither shall your Father forgive your trespasses.’

John 3<sup>18</sup>.

‘He that believeth on Him is not condemned ;  
He that believeth not is already condemned.’

Very frequently these two forms are combined, and we have an antithesis by contrast between opposites as well as by that between positive and negative. Examples are :

Matt. 15<sup>11</sup>.

‘Not that which goeth into the mouth defileth the man,  
But that which cometh out of the mouth, that defileth  
the man.’

John 8<sup>35</sup>.

‘The slave abideth not in the house for ever ;  
The son abideth for ever.’



A very striking form of antithesis is one in which the contrast is obtained by simple inversion of terms in the parallel clauses. Of this nature are :

Matt. 10<sup>39</sup>.

‘He that findeth his life shall lose it;  
And he that loseth his life for My sake shall find it.’

Matt. 20<sup>16</sup>.

‘So the last shall be first,  
And the first last.’

Matt. 23<sup>12</sup>.

‘Whosoever exalteth himself shall be humbled;  
And whosoever humbleth himself shall be exalted.’

John 9<sup>39</sup>.

‘For judgment came I into this world,  
That they which see not may see,  
And that they which see may become blind.’

Similar in construction is :

Mark 2<sup>27</sup>.

‘The sabbath was made for man,  
And not man for the sabbath.’

In order now to illustrate the widespread and significant character of this form of parallelism in our Lord’s teaching, we will take, as far as possible, all the most striking instances of antithesis throughout the four Gospels and group them according to their sources. We shall not cite the sayings in full, but merely set the antithetical elements in them the one against the other, in order clearly to bring out the form of construction.

The following instances have been collected from M :

Matt. 12<sup>32</sup> = Mark 3<sup>28, 29</sup>.

Against the Son of man		forgiven
Against the Holy Spirit		not forgiven <sup>1</sup>

Mark 4<sup>25</sup> = Matt. 13<sup>12</sup>.

Having		increased
Not having		diminished <sup>2</sup>

Mark 7<sup>8</sup>.

Forsaking		the commandment		of God
Holding		the tradition		of men <sup>3</sup>

Mark 7<sup>9</sup>.

Annuling		the commandment		of God
Keeping		the tradition		of yours <sup>3</sup>

Mark 7<sup>15</sup> = Matt. 15<sup>11</sup>.

Going into mouth		not defiling
Coming out of mouth		defiling

Mark 8<sup>35</sup> = Matt. 16<sup>25</sup> = Luke 9<sup>24</sup>.

Saving his life		losing it
Losing his life		saving it <sup>4</sup>

<sup>1</sup> The antithesis is given in the form in which it occurs in Matt. Mark gives two synonymously parallel couplets, which have already been cited on p. 65.

<sup>2</sup> The saying stands in different contexts in the two Gospels.

<sup>3</sup> Omitted in the parallel narrative of Matt. 15<sup>1-20</sup>.

<sup>4</sup> This runs in Matt. and Luke—

‘Whosoever willeth to save his life, shall lose it;

But whosoever shall lose his life for My sake, shall find (save) it.’

Mark adds, ‘and the gospel’s’ after ‘for My sake’, which clearly overweights the clause. As, then, it is improbable that both Matt. and Luke should have improved upon the form of Mark’s parallelism by excision of the words *καὶ τοῦ εὐαγγελίου*, we must infer that they depended upon a source of information superior to Mark, i. e. probably Q; in other words, the passage is an indication that Mark knew and

Mark 10<sup>9</sup> = Matt. 19<sup>6</sup>.

God | joined together

Man | put asunder

Mark 10<sup>27</sup> = Matt. 19<sup>26</sup> = Luke 18<sup>27</sup>.

Man | impossible

God | possible<sup>1</sup>

Mark 10<sup>31</sup> = Matt. 19<sup>30</sup> (20<sup>16</sup>).

First | last

Last | first

Mark 13<sup>31</sup> = Matt. 24<sup>35</sup> = Luke 21<sup>33</sup>.

Heaven and earth | shall pass away

My words | shall not pass away

Mark 14<sup>28</sup> = Matt. 26<sup>41</sup>.

Spirit | zealous

Flesh | weak

used Q, and in this case has glossed it to the detriment of the parallelistic form of the antithesis. A similar statement, apparently from Q, is noted on p. 142.

<sup>1</sup> This example offers another instance in which Mark is clearly inferior to the other Synoptists. The typical form of antithesis (as witnessed by numerous other examples) is that given by Matt.:

‘With man this is impossible,

But with God all things are possible.’

This has been somewhat paraphrased by Luke:

‘The things which are impossible with men

Are possible with God’,

a form in which the strict parallelism of the two antithetical statements is modified so as to produce a *single* statement—still, nothing is added.

In Mark, however, we read:

‘With men it is impossible,

But not with God;

For all things are possible with God.’

Here the insertion of ‘But not with God’, which is really redundant by the side of the following line, has the effect of marring the sharpness and balance of the antithesis. Clearly the addition is a gloss.

Mark 14<sup>7</sup> = Matt. 26<sup>11</sup> = John 12<sup>8</sup>.

The poor | ye have always with you

Me | ye have not always with you.<sup>1</sup>

The following instances come from Q :

Matt. 6<sup>19, 20</sup> = Luke 12<sup>33</sup>.

Treasures on earth | moth, rust, thieves

Treasures in heaven | no moth, rust, thieves<sup>2</sup>

Matt. 6<sup>22, 23</sup> = Luke 11<sup>34</sup>.

Single eye | light

Evil eye | dark

Matt. 7<sup>13, 14</sup> = Luke 13<sup>24</sup>.

Broad gate | destruction | many enterers

Narrow gate | life | few finders<sup>3</sup>

Matt. 7<sup>17</sup> (12<sup>33</sup>) = Luke 6<sup>43</sup>.

Good tree | good fruit

Bad tree | bad fruit

Matt. 10<sup>32, 33</sup> = Luke 12<sup>8</sup>.

Confessor | confessed

Denier | denied<sup>4</sup>

<sup>1</sup> Again we find that the sharp and telling antithesis of Matt. and John,

‘The poor ye have always with you ;

(But) Me ye have not always’,

is destroyed in Mark by the insertion after the first stichos of the words, ‘And whenever ye will ye can do (them) good’. This must be thought to be a gloss adding a correct, but unnecessary, explanation of the implication of the first clause.

<sup>2</sup> Luke has nothing corresponding to stichos 1, and therefore gives no antithesis. The injunction as given by him, however, comes in a context which falls into a form of rhythm for the use of which by our Lord there is strong evidence elsewhere. Cf. p. 87.

<sup>3</sup> Luke gives the injunction in a form which destroys the antithesis ; but here again the passage and its context seem to be marked by a form of rhythm. Cf. p. 87.

<sup>4</sup> Matt.: ‘I will confess . . . will deny’ ; Luke: ‘The Son of man shall confess . . . he shall be denied.’

Matt. 11<sup>23</sup> = Luke 10<sup>15</sup>.

Exalted | to heaven

Descending | to hades

Matt. 11<sup>25</sup> = Luke 10<sup>21</sup>.

Concealed | wise

Revealed | babes

Matt. 12<sup>35</sup> = Luke 6<sup>45</sup>.

Good man | good treasure | good things

Bad man | bad treasure | bad things

Matt. 10<sup>39</sup> (= Luke 17<sup>33</sup>).

Finding his life | losing it

Losing his life | finding it<sup>1</sup>

Matt. 23<sup>12</sup> = Luke 14<sup>11</sup> (18<sup>14</sup>).

Exalting himself | humbled

Humbling himself | exalted.

The following examples in Matthew—apparently from Q—have no parallel in Luke :

Matt. 5<sup>19</sup>.

Looses | least in kingdom

Performs | great in kingdom

Matt. 6<sup>14, 15</sup>.

If ye forgive | your heavenly Father shall forgive  
you

If ye forgive not | your heavenly Father shall not for-  
give you

Matt. 7<sup>15</sup>.

Outwardly | sheep

Inwardly | wolves

<sup>1</sup> The Luke passage (which occurs in a different context) takes the form :

Seeking to preserve his life | losing it

Losing | preserving it alive.

Cf. the similar statement from M noticed on p. 85.

Matt. 16<sup>19</sup>, 18<sup>18</sup>.

Bound on earth		bound in heaven
Loosed on earth		loosed in heaven

Matt. 22<sup>14</sup>.

Many		called
Few		chosen <sup>1</sup>

Matt. 23<sup>27</sup>.

Without		beautiful
Within		full of corruption

Matt. 23<sup>28</sup>.

Without		righteous
Within		full of hypocrisy, &c.

The following occur in Luke only :

Luke 12<sup>47, 48</sup>.

Knowing his lord's will		beaten with many stripes
Not knowing		beaten with few stripes

Luke 16<sup>10</sup>.

Faithful in a very little		faithful in much
Dishonest in a very little		dishonest in much <sup>2</sup>

Luke 16<sup>15</sup>.

Exalted		among men
Abomination		before God

Luke 16<sup>25</sup>.

Dives		good things
Lazarus		evil things
Lazarus		comforted
Dives		tormented

<sup>1</sup> At the end of the parable of the wedding-feast. The saying is not found after Luke's version of this parable, 14<sup>16-24</sup>.

<sup>2</sup> Cf. Matt. 25<sup>21, 23</sup>



Luke 17<sup>3</sup>.

If he sin		rebuke him
If he repent		forgive him <sup>1</sup>

Luke 23<sup>28</sup>.

Weep not		for Me
Weep		for yourselves.

Turning to the Fourth Gospel, we find that Antithetic parallelism is remarkably frequent, and that it takes the same form as in the Synoptists. The following are examples :

John 3<sup>6</sup>.

Flesh-born		flesh
Spirit-born		spirit

John 3<sup>18</sup>.

Believing		not condemned
Not believing		already condemned

John 3<sup>20, 21</sup>.

Evil-doer		hates light		condemnation
Truth-doer		comes to light		justification

John 3<sup>31</sup>.

He from above		above all
He from the earth		of the earth

John 3<sup>36</sup>.

Believing		has life
Disbelieving		shall not see life

John 4<sup>13, 14</sup>.

Earthly water		thirst again
Spiritual water		thirst no more

John 4<sup>22</sup>.

Ye worship		that ye know not
We worship		that we know

<sup>1</sup> Cf. Matt. 18<sup>15, 21, 22</sup>.

John 5<sup>29</sup>.

Good-doers | life

Evil-doers | judgment

John 5<sup>43</sup>.

I | My Father's name | rejection

Another | his own name | reception

John 6<sup>27</sup>.

Labour not | for perishing bread

(Labour) | for everlasting bread

John 6<sup>32</sup>.

Moses | gave you not | the bread from heaven

My Father | giveth you | the true bread from  
heavenJohn 7<sup>6</sup>.

My time | not yet present

Your time | always ready

John 8<sup>23</sup>.

Ye | from beneath | of this world

I | from above | not of this world

John 8<sup>35</sup>.

Slave | not abiding

Son | abiding

John 9<sup>39</sup>.

That those not seeing | may see

That those seeing | may become blind

John 9<sup>41</sup>.

Blind | no sin

Seeing | sin

John 10<sup>10</sup>.

The thief | comes to slay, &amp;c.

I | come to give life

John 11<sup>9,10</sup>.

Walking in the day		not stumbling		light
Walking in the night		stumbling		no light

John 12<sup>8</sup>.

The poor		ye have always with you
Me		ye have not always <sup>1</sup>

John 12<sup>24</sup>.

Seed not dying		sterile
Seed dying		fertile

John 12<sup>25</sup>.

Loving life		losing it
Hating life		keeping it <sup>2</sup>

John 14<sup>19</sup>.

The world		seeth Me no more
Ye		see Me

John 15<sup>2</sup>.

Not bearing fruit		removal
Bearing fruit		tending

John 15<sup>15</sup>.

Slaves		ignorant
Friends		informed

John 16<sup>33</sup>.

In Me		peace
In the world		tribulation.

<sup>1</sup> Cf. the occurrence of this saying in M, p. 76, with foot-note.<sup>2</sup> Cf. the similar sayings in M and Q, pp. 74, 141-2, with foot-note.

A special form of Antithetic parallelism is one which involves an argument *a minori ad maius*. This form of argument is included among the seven rules of logic formulated by the great Rabbi Hillel, who flourished just before the Christian era. He called it *kal wā-hōmer*, i.e. 'light and heavy' = from the less to the greater. We find the following examples of this among our Lord's sayings. From Q:

Matt. 7<sup>3-5</sup> = Luke 6<sup>41,42</sup>.

'Why beholdest thou the mote that is in thy brother's eye,

But regardest not the beam that is in thine own eye?

Or how canst thou say to thy brother,

"Let me cast out the mote that is in thine eye",

And, lo, the beam is in thine own eye.

Hypocrite!

Cast out first the beam out of thine own eye,

And then shalt thou see clearly to cast out the mote out of thy brother's eye!'<sup>1</sup>

Matt. 7<sup>11</sup> = Luke 11<sup>13</sup>.

'If ye, being evil, know how to give good gifts to your children,

How much more shall your heavenly Father give good things to them that ask Him?'<sup>2</sup>

<sup>1</sup> A similar saying is ascribed to Rabbi Tarphon (c. A.D. 100) in the Talmudic treatise *'Arākhîn*:—"If one says, "Take the mote (קיסם) out of thine eyes", he replies, "Take the beam (קורה) out of thine eyes". Cf. Buxtorf, *Lex.* s.v. קיסם; Wünsche, *Neue Beiträge zur Erläuterung der Evangelien*, p. 100. Parallel occurrences are given by Strack and Billerbeck, *Das Evang. nach Matt.*, ad loc.

<sup>2</sup> In stichos 2, Luke, in place of 'good things' of Matt., has 'the Holy Spirit'. This must be regarded as an interpretation of the meaning of ἀγαθά.

From Matt. alone (Q ?):

Matt. 10<sup>25b</sup>.

‘ If they have called the master of the house Beelzebul,  
How much more those of his household ? ’

From Luke alone :

Luke 16<sup>11,12</sup>.

‘ If then ye have not been trusty in the unrighteous  
mammon,

Who will entrust to you the true ?

And if ye have not been trusty in that which is  
another’s,

Who will give you that which is your own ? ’

Luke 23<sup>31</sup>.

‘ If they do these things in a green tree,  
What shall be done in the dry ? ’

From the Fourth Gospel :

John 3<sup>12</sup>.

‘ If I told you of earthly things, and ye believed not,  
How shall ye believe if I tell you of heavenly  
things ? ’

John 5<sup>47</sup>.

‘ If ye believe not his writings,  
How shall ye believe My words ? ’

We may now observe that, through this simple classification and tabulation of our Lord’s use of Anti-thetic parallelism throughout the Gospels, we seem to have reached results of remarkable interest and importance.

In the first place, we find that this form of parallelism characterizes our Lord’s teaching in all the Gospel-sources. We have it in M and Q frequently, in the

matter peculiar to Luke, and, most markedly of all, in the Fourth Gospel. This is conclusive evidence that our Lord did so frame His teaching; and it is obvious that a maxim cast in Antithetic parallelism would fix itself in men's minds more readily and surely than if it were framed in any other form. No one could hear such a saying as

‘He that findeth his life shall lose it;

And he that loseth his life for My sake shall find it’,

and subsequently forget precisely how the Speaker had expressed Himself. In this and in similar forms of antithesis we may surely believe that we possess our Lord's *ipsissima verba* more nearly than in any sentence otherwise expressed.

Secondly, the phenomenon has an important bearing upon the authenticity of the discourses in the Fourth Gospel. The unlikeness of these discourses to the comparatively simple teaching recorded by the Synoptists has been the subject of much comment, and has been used as an argument against their authenticity. To the present writer the difference of audience—in the Synoptists for the most part simple Galilaean peasants; in the Fourth Gospel usually Rabbinic disputants at Jerusalem—offers a sufficient explanation of the difference in form;<sup>1</sup> yet we might, if the Johannine discourses are substantially genuine, expect to find some characteristic turn of expression making a bond of connexion between the simple teaching and the more abstruse. In this use of Antithetic parallelism we have it. Yet, frequent and characteristic as this form of speech is in the Johannine discourses, it is clearly no artificial *imitation* of the style of the Synoptic

<sup>1</sup> Cf. the writer's *Aramaic Origin of the Fourth Gospel*, p. 143.



teaching. The antitheses of John are no servile reproduction of those of the Synoptists. They are not dragged in to produce an appearance of resemblance to the Synoptic discourses, but are an integral part of the teaching in which they occur.

Thirdly, as regards the Marcan source in relation to its parallels in the other Synoptists, we have gleaned a few clear indications that blind confidence in Mark, as necessarily preserving the most original form of sayings that are supposed to be derived from him, is wrong. In three cases, viz. Mark 8<sup>35</sup> = Matt. 16<sup>25</sup> = Luke 9<sup>24</sup>; Mark 10<sup>27</sup> = Matt. 19<sup>26</sup> = Luke 18<sup>27</sup>; Mark 14<sup>7</sup> = Matt. 26<sup>11</sup> = John 12<sup>8</sup> (pp. 74-6), we conclude, on the evidence of similarly formed antitheses, that Mark has glossed his original, and that this original is more nearly preserved in one or more of the parallel sources. Let us cite the three Marcan passages, italicizing the words which are not found in the other sources.

Mark 8<sup>35</sup>.

‘For whosoever would save his life shall lose it;  
And whosoever shall lose his life for My sake *and*  
*the gospel’s* shall save it.’<sup>1</sup>

Mark 10<sup>27</sup>.

‘With men it is impossible,  
*But not with God;*  
*For* all things are possible with God.’

<sup>1</sup> In Luke 17<sup>33</sup> the antithesis takes the form:

‘Whosoever shall seek to gain his life shall lose it;  
But whosoever shall lose (it) shall preserve it.’

This, though probably somewhat paraphrastic as compared with the other versions, may be correct in omitting ‘for My sake’ as well as ‘and the gospel’s’, the original antithesis running:

*man d<sup>e</sup>maḥḥē naphšēh mawbēd lāh*  
*ūman d<sup>e</sup>mawbēd naphšēh maḥḥē.lāh.*

Mark 14<sup>7</sup>.

‘For ye have the poor always with you,  
*And whensoever ye will ye can do them good:*  
 But Me ye have not always.’

Removing the italicized words in each of these passages, we have the antitheses as they appear, in the first case in Matthew and Luke, in the second in Matthew, in the third in Matthew and John; *and* we restore the sharp-pointed form of antithesis to which numerous other examples witness as characteristic of our Lord’s teaching, and which, in the cases in question, has been in some degree destroyed by the additional words found in Mark. It may readily be admitted that, if these three Marcan passages stood alone, without parallels in the other Gospels, we should not be justified in ruling out the italicized words as unoriginal merely in order to bring the antithesis into line with the form of other different antitheses, since it is obvious that our Lord was not necessarily tied down to one hard-and-fast form of antithetical expression. But, inasmuch as we *do* find parallels in the other Gospels in which the sayings are given in conformity with the normal type, it may be emphatically maintained that these parallels are vastly more likely to represent our Lord’s *ipsissima verba* than are the Marcan forms; since the alternative explanation, viz. that the authors of the other Gospels, noticing a variation from the normal type in Mark, have deliberately omitted some of his words in order to conform with that type, can hardly be contemplated seriously.

We conclude, then, that here is a piece of important evidence that in the sections of Matthew and Luke which are parallel with Mark, these former Synop-

tists were not always dependent upon Mark only, but had access to a source which was in some respects more original. And since the cases in point are records of *teaching*, and Q seems to have formed mainly a corpus of our Lord's teaching, we may assume that this source was Q. Probably, then, Mark also knew Q, and to some extent employed it and, in the passages in question, glossed its contents.

Fourthly, if the question be raised whether Matthew or Luke has preserved the more original form of Q, it will be found by reference to the foot-notes given under the examples of *Antithetic parallelism*, Matt. 19<sup>26</sup> = Luke 18<sup>27</sup>; Matt. 6<sup>19,20</sup> = Luke 12<sup>33</sup>; Matt. 7<sup>13,14</sup> = Luke 13<sup>24</sup> (pp. 75, 76), and under the head of *Synonymous parallelism*, Matt. 5<sup>45</sup> = Luke 6<sup>35b</sup>; Matt. 10<sup>24,25</sup> = Luke 6<sup>40</sup>; Matt. 11<sup>12</sup> = Luke 16<sup>16</sup>; Matt. 23<sup>29</sup> = Luke 11<sup>47</sup> (pp. 67 ff.), to which we may add the examples from M, Mark 9<sup>19</sup> = Matt. 17<sup>17</sup> = Luke 9<sup>41</sup>; Mark 13<sup>24,25</sup> = Matt. 24<sup>29</sup> = Luke 21<sup>25,26</sup> (p. 66), that characteristic forms of parallelism standing in Matthew (and in the last two cases in Mark and Matthew) are so modified in Luke as to destroy their form. The substance of the saying is there, but not its characteristically Semitic form of presentation. It surely follows from this fact that to Luke with his Greek training the Synonymous and Antithetical forms of parallelism appeared in some cases at least to exhibit a redundancy which was somewhat unattractive (or which he assumed would be unattractive to the Gentile circles for whom he wrote), and that for stylistic reasons he deliberately altered their form, while retaining their substance.<sup>1</sup> The alternative

<sup>1</sup> The objection of redundancy would naturally not be felt in the case of sayings cast in Synthetic parallelism, in which the sense is continuous, without repetition; and accordingly we are not, in the

theory would be that the Jewish editor of Matthew constructed parallelistic couplets out of single simple statements; but against this stands the fact that Matthew's Synonymous and Antithetic couplets can be paralleled in form from Mark, John, and by no means infrequently from Luke, so that the probability that they preserve the original form in which they stood in Q is high. If this reasoning is sound, we must assign to Matthew the palm for having (at least in such cases as can be tested by this criterion) preserved the sayings of Q in a more original form than Luke. It must be added that it does not follow that Matthew is superior in the order and setting of his materials; for naturally, while preserving the sayings intact, he may have rearranged them in accordance with the scheme which he had in view.

One more point needs to be added under this head. In two of the passages above cited in which Luke's version obliterates the Antithetic parallelism of Matthew, viz. Matt. 6<sup>19, 20</sup> = Luke 12<sup>33</sup>; Matt. 7<sup>13, 14</sup> = Luke 13<sup>24</sup>, we find that Luke's version exhibits a form of *rhythm* agreeable to the rhythm of the context,<sup>1</sup> and that in both cases the context is different from that of Matthew. This suggests the possibility that in these examples both Matthew and Luke may be original and accurate, our Lord having given the same teaching on different occasions in different form and setting.

case of Synthetic couplets, struck by marked alteration in Luke as compared with the other Synoptists; though even in these cases the test of *rhythm* suggests that Luke sometimes offers a less original *order* of words. Cf. Mark 2<sup>19-22</sup> = Matt. 9<sup>15-17</sup> = Luke 5<sup>34-9</sup> (p. 140); Mark 13<sup>9-13</sup> = Matt. 10<sup>17-22</sup> = Luke 21<sup>12-17</sup> (pp. 118, 119).

<sup>1</sup> Cf. p. 76.

*Synthetic Parallelism.*

In Synthetic or Constructive parallelism, as we noticed when speaking of the poetry of the Old Testament, the second line of a couplet neither repeats nor contrasts with the sense of the first, but the sense flows on continuously, much as in prose. There is, however, a correspondence between line and line of the couplet which marks them as the parts of a whole. This appears both in *sense*, the second line completing or supplementing the first, and also in *form*, the two lines balancing one another, and being commonly marked by identity of *rhythm*. Illustrations of this form of parallelism will be given when we deal with rhythm. At present it will suffice to quote a few examples.

Matt. 23<sup>5-10</sup>.

‘They make broad their phylacteries,  
And enlarge their fringes.  
And love the chief place at the feasts,  
And the chief seats in the synagogues,  
And the salutations in the market-places,  
And to be called of men, Rabbi.  
But be not ye called Rabbi  
For one is your teacher,  
And all ye are brethren.  
And call no man your father on earth;  
For One is your Father, the heavenly.  
Neither be ye called masters;  
For One is your Master, even Christ.’<sup>1</sup>

<sup>1</sup> Here it may be suspected that ὁ οὐράνιος, ὁ Χριστός are explicative additions.



Luke 12<sup>49-51</sup>.

‘I came to cast fire upon the earth;  
And what will I, if it be already kindled?  
But I have a baptism wherewith to be baptized,  
And how am I straitened till it be accomplished!  
Think ye that I came to give peace on the earth?  
Nay, I tell you, but rather division.’

Here the last couplet is antithetic.

John 8<sup>44</sup>.

‘Ye are of your father, the devil,  
And the lusts of your father ye will do.  
He was a manslayer from the beginning,  
And stood not in the truth.  
[Because the truth is not in him.]  
When he speaketh lying,  
He speaketh of his own;  
For he is a liar,  
And the father of it.’<sup>1</sup>

### *Step-Parallelism.*

We may give the name of Step-parallelism to a form of parallelism somewhat freely used by our Lord, in which a second line takes up a thought contained in the first line, and, repeating it, makes it as it were a step upwards for the development of a further thought, which is commonly the climax of the whole. Thus the parallelism is neither wholly Synonymous nor wholly Synthetic, but is partly Synonymous (or rather Identical) and partly Synthetic. This form of

<sup>1</sup> The square brackets mark the line as possibly an explicative addition.



parallelism, while occurring fairly often in the Synoptists, is especially frequent in the Fourth Gospel; and the fact that there should exist this resemblance between John and the Synoptists in so subtle a form of connexion, which would hardly be likely to be copied by an imitator of the latter, may be regarded as an important point in favour of the authenticity of the Johannine discourses. In the examples which follow we have italicized the term or phrase common to the stichoi, placing a perpendicular line before the climatic conclusion.

Mark 9<sup>37</sup> = Matt. 18<sup>5</sup> = Luke 9<sup>48</sup>.

‘ He that receiveth this child in My name, *receiveth Me*;  
*And he that receiveth Me*, | receiveth Him that sent  
 Me.’

Besides this occurrence from M, we have the following similar sayings from Q and John :

Matt. 10<sup>40</sup>.

‘ He that receiveth you, *receiveth Me*;  
*And he that receiveth Me*, | receiveth Him that sent  
 Me.’

Luke 10<sup>16</sup>.

‘ He that heareth you, heareth Me;  
 And he that rejecteth you, *rejecteth Me*;  
*And he that rejecteth Me*, | rejecteth Him that sent  
 Me.’

John 13<sup>20</sup>.

‘ He that receiveth whomsoever I shall send, *receiveth Me*;  
*And he that receiveth Me*, | receiveth Him that sent  
 Me.’

The following other examples come from Q :

Matt. 6<sup>6</sup>.

‘ Pray to *thy Father that seeth in secret*;  
*And thy Father that seeth* | shall reward thee openly.’  
*in secret*

Matt. 6<sup>22</sup> = Luke 11<sup>34</sup>.

‘ The light of the body is *the eye*;  
*If the eye* | be single, &c.’

Matt. 6<sup>34</sup>.

‘ Therefore be not anxious for *the morrow*;  
*For the morrow* | shall be anxious for itself.’

Matt. 12<sup>39</sup> = Luke 11<sup>29</sup>.

‘ An evil and adulterous generation seeketh *a sign*;  
*And a sign* | shall not be given it save the sign of  
 Jonah the prophet.’<sup>1</sup>

Luke 12<sup>5</sup>.

‘ But I will forewarn you whom *ye shall fear* :  
*Fear* | Him who after He hath killed, &c.’<sup>2</sup>

Somewhat different, as embodying an antithesis, but still framed on the same principle are :

Matt. 5<sup>17</sup>.

‘ Think not that *I came to destroy* the Law and the  
 Prophets;  
*I came not to destroy*, | but to fulfil.’

Matt. 10<sup>34</sup>.

‘ Think not that *I came to bring peace* upon earth ;  
*I came not to bring peace*, | but a sword.’<sup>3</sup>

<sup>1</sup> Cf. Matt. 16<sup>4</sup> = Mark 8<sup>12</sup>, where Mark phrases somewhat differently.

<sup>2</sup> Matt. 10<sup>28</sup> omits the first line.

<sup>3</sup> Luke 12<sup>51</sup> gives as the second line :

‘ Nay, I tell you, but rather division.’

This seems to be another illustration of the way in which he removes Semitic redundancy.

Coming now to the Fourth Gospel, we have the following illustrations of this form of parallelism :

John 6<sup>37</sup>.

‘ Every one that the Father giveth Me *shall come to Me*;  
*And him that cometh to Me* | I will in no wise cast out.’

John 8<sup>32</sup>.

‘ And ye shall know *the truth*,  
*And the truth* | shall make you free.’

John 10<sup>11</sup>.

‘ I am *the good shepherd*;  
*The good shepherd* | giveth His life for the  
sheep.’

John 11<sup>25</sup>.

‘ *He that believeth on Me*, though he were dead, *shall live*;  
*And he that liveth and believeth on Me* | shall never  
die.’

John 14<sup>2,3</sup>.

‘ *I go to prepare a place for you*.  
*And if I go and prepare a place for you*, |  
I will come again and receive you unto Myself.’

John 14<sup>21</sup>.

‘ He that hath My commandments and keepeth them,  
*he it is that loveth Me*;  
*But he that loveth Me* | shall be loved of My  
Father.’

John 15<sup>13,14</sup>.

‘ Greater love hath no man than this,  
That a man lay down his life for his *friends*.  
Ye are My *friends*, | if ye do whatsoever I com-  
mand you.’

John 16<sup>7</sup>.

'It is expedient for you that *I go away*;  
*For if I go not away*, | the Comforter will not  
 come unto you.'

John 16<sup>20</sup>.

'Ye shall be sorrowful;  
*But your sorrow* | shall become joy.'

John 16<sup>22</sup>.

'Your heart shall *rejoice*,  
*And your joy* | no one taketh from you.'

This form of development of a thought by recapitulation of it can also sometimes be traced where there is no parallelistic form, but where our Lord may be said to be speaking in prose.

John 10<sup>26, 27</sup>.

'But ye believe not because ye are not of *My sheep*.  
*My sheep* hear My voice, &c.'

John 18<sup>36</sup>.

'*My kingdom is not of this world. If My kingdom were  
 of this world*, then would My servants fight, &c.'

This form of recapitulation imparts a peculiar explicitness to the sayings so recorded.

In passing from the Fourth Gospel, we can hardly fail to note the striking fact that, in so far as this observation of connexion in form between sayings recorded by the Synoptists and by John may be held to lend weight to the authentication of the latter, it serves to authenticate some of the most precious sayings contained in this Gospel.

The form of parallelism which we have been examining might be termed *Climactic*, had not this term

been already appropriated for a divergent and somewhat rare form of O.T. parallelism which is noted by Dr. Driver in his *Introduction to the Literature of the O.T.*<sup>9</sup>, p. 363. In our Gospel-illustrations the first line in a couplet is usually *complete as regards sense*, and might conceivably stand by itself without the development in thought involved in the second line. In the O.T. examples of parallelism which is termed Climactic the sense of the first line is *incomplete*, and is only made complete by the second line. Thus :

Ps. 29<sup>1</sup>.

'Give unto Yahweh, O ye sons of the mighty,  
Give unto Yahweh | glory and strength.'

Ps. 92<sup>9</sup>.

'For behold, Thine enemies, Yahweh,  
For behold, Thine enemies | shall perish.'

Cf. also Ps. 93<sup>3</sup>, 94<sup>3</sup>, 96<sup>13</sup>, 113<sup>1</sup>, and the instances from the Song of Deborah collected by the present writer in his *Commentary on Judges*, p. 170. One of Dr. Driver's instances is, however, like our Gospel-parallelism.

Exod. 15<sup>16</sup>.

'Till Thy people pass over, Yahweh,  
Till Thy people pass over | which Thou hast purchased.'

Cf. also vv. 6, 11 of the same triumph-song.

A closer parallel is to be found in one of the 'Songs of Ascents':

Ps. 121.

'I will lift up my eyes unto the hills.  
From whence cometh *my help*?  
*My help* is from Yahweh,  
Maker of heaven and earth.

He will not suffer thy foot to be moved;  
*Thy Keeper will not slumber.*

Behold, *He will not slumber* nor sleep,  
*The Keeper* of Israel.

*Yahweh* is thy *Keeper*,  
*Yahweh* is thy shade upon thy right hand.

By day the sun shall not smite thee,  
 Neither the moon by night.

*Yahweh shall keep thee* from all ill;  
*He shall keep* thy soul.

*Yahweh shall keep* thy going out and thy coming in  
 From henceforth and for ever.'

The most favoured theory as to the meaning of the term 'Songs of Ascents' is that the 'Ascents' are the periodical goings-up to Jerusalem for the festivals, and that the expression is equivalent to 'Pilgrim-songs'. Another suggestion, however, is that the 'Ascents' or 'Steps' refer to the step-like structure which we have noted in Ps. 121, and which may be traced in a less degree in most (though not in all) of the other Psalms which bear this title. Whether this be so or not, the view may serve to suggest the title 'Step-parallelism' as appropriate to the phenomenon which we have noted in the sayings of our Lord.

*A further point of connexion between the Fourth Gospel and the Synoptists.*

Before leaving the subject of parallelism, we may notice a characteristic of sayings in the Fourth Gospel which seems to find its analogue in the Synoptists. It frequently happens in John that a parallel couplet, of whatever class, is followed by a single line, taking



the form of explanation of the couplet, development of its thought, or deduction from it. This single line may be regarded as turning the parallel distich into a tristich; or, as it is often of unequal length, as a prose-comment upon it. In the following examples the comment following the couplet is italicized:

John 3<sup>11</sup>.

‘That which we know we speak,  
And that which we have seen we testify;  
*Yet ye receive not our testimony.*’

John 3<sup>14</sup>.

‘As Moses lifted up the serpent in the wilderness,  
So must the Son of man be lifted up;  
*That every one that believeth on Him may have everlasting life.*’

John 3<sup>18</sup>.

‘He that believeth on Him is not condemned;  
He that believeth not is already condemned,  
*Because he hath not believed on the name of the only-begotten Son of God.*’

John 3<sup>19</sup>.

‘And this is the judgment:  
Light is come into the world,  
And men loved darkness rather than light,  
*Because their deeds were evil.*’

John 3<sup>34</sup>.

‘He whom God hath sent  
Speaketh the words of God;  
*For not in measure giveth He the Spirit.*  
The Father loveth the Son,  
And hath given all things into His hand.

He that believeth on the Son hath everlasting life;  
 But he that disbelieveth the Son shall not see life,  
*But the wrath of God abideth on him.'*

John 4<sup>22</sup>.

'Ye worship ye know not what;  
 We know what we worship;  
*For salvation is of the Jews.'*

John 4<sup>36</sup>.

'He that reapeth receiveth wages,  
 And gathereth fruit unto life eternal;  
*That both the sower and the reaper may rejoice together.'*

John 6<sup>32</sup>.

'Verily, verily I say unto you,  
 Not Moses gave you the bread from heaven,  
 But My Father giveth you the true bread from  
 heaven;  
*For the bread of God is He that cometh down from  
 heaven, and giveth life to the world.'*

On first noticing this characteristic, the writer's impression was that, assuming the parallel couplet to be a genuine saying of our Lord, the comment following might be due to the author of the Gospel. Later, however, he detected precisely the same characteristic in some of the sayings recorded by the Synoptists. The following are examples:

Mark 2<sup>27</sup>.

'The sabbath was made for man,  
 And not man for the sabbath;  
*So that the Son of man is lord even of the sabbath.'*<sup>1</sup>

<sup>1</sup> Matt. 12<sup>8</sup>, Luke 6<sup>5</sup> give the deduction merely, unpreceded by the antithetic couplet.

Luke 11<sup>34</sup>.

‘The light of the body is the eye;  
When thine eye is single,  
Thy whole body is light;  
But when it is evil,  
Thy body also is dark.  
*Take heed therefore lest the light that is in thee be  
darkness.*’<sup>1</sup>

Matt. 6<sup>24</sup> = Luke 16<sup>13</sup>.

‘No steward can serve two masters;  
For either he will hate the one and love the other,  
Or he will hold to the one and despise the other.  
*Ye cannot serve God and mammon.*’

Matt. 12<sup>33</sup> = Luke 6<sup>43</sup>.

‘Either make the tree good and its fruit good,  
Or make the tree bad and its fruit bad;  
*For from the fruit is the tree known.*’<sup>2</sup>

Luke 6<sup>45</sup>.

‘The good man out of the good treasure of his heart  
bringeth forth good,  
And the evil man out of the evil bringeth forth evil;  
*For out of the abundance of the heart the mouth  
speaketh.*’<sup>3</sup>

<sup>1</sup> In Matt. 6<sup>22, 23</sup> we read:

‘If then the light that is in thee be darkness,  
How great is that darkness!’

This may be regarded as a couplet, which may be more original than the Lucan form.

<sup>2</sup> Luke runs somewhat differently from Matt.:

‘A good tree bringeth not forth bad fruit,  
Nor again doth a bad tree bring forth good fruit;  
*For every tree is known by its own fruit.*’

<sup>3</sup> The comment is lacking in Matt. 12<sup>35</sup>.

### III

#### THE USE OF RHYTHM BY OUR LORD

IN speaking of our Lord's use of rhythm, it is well to begin with a word of caution. The employment of rhythm in poetical composition naturally involves some amount of artifice, and, *for its perfection*, usually demands from the poet thought and labour. We may regard the Psalms as poems upon which a good deal of labour was expended by their authors in working them into poetical form. The Prophets, on the other hand, we picture as uttering their oracles to a large extent without previous preparation; and it seems obvious that they must have done so when speaking on the spur of the moment under the sudden access of the Divine afflatus. Yet their most impassioned oracles, which (so far as we can judge) would be spoken most directly under sudden inspiration, are usually those which exhibit most clearly the characteristics of Hebrew poetry; and it is obvious that they must have possessed wonderful powers of poetical improvisation. We should naturally expect, however, to find the prophetic oracles less rhythmically perfect than are most of the Psalms; even though it be possible that, when a prophecy came to be committed to writing, the prophet may have aimed at making it more formally perfect as a poetical composition than it was when he first improvised it. If the telling phrase which leaped to his mind on the spur of the

moment would not fit into his rhythm, we cannot suppose that he would have rejected it on that account; nor in subsequent revision (if this took place) can we think that he would have cared to improve it away in favour of some expression less telling but more rhythmically perfect. As a fact, we *do* find less rhythmical perfection in the prophetic oracles than, e.g., in the Psalms or in Job; yet this occasional rhythmical roughness does not, on the one hand, indicate that they are not to be taken as poetical compositions; nor, on the other hand, on the assumption that they *are* poetry, does it justify us in emending them to produce a dead level of rhythmical uniformity, as is attempted by many modern Hebrew scholars. They *are* poetry without a doubt, in form no less than in thought, albeit that their rhythm may sometimes fail of perfection, and that they may exhibit quick alternation from one form of rhythm to another. It may be questioned, indeed, whether perfect rhythmical regularity was regarded by the Hebrews as a poetical merit. We rarely find it, even in the Psalms.<sup>1</sup>

In maintaining that our Lord was accustomed with some frequency to cast His teaching into rhythmical

<sup>1</sup> These remarks must not be taken as implying that it is illegitimate to emend the text of Old Testament poems and prophetic oracles by the help of rhythmical considerations. It constantly happens that, in passages where the Hebrew text is rhythmically at fault, the sense of the passage is also obscure, or defies the rules of Hebrew grammar or usage; and in such cases the original can often be plausibly conjectured so as to restore regularity of rhythm. Some amount of emendation has been made by the writer on rhythmical grounds in the renderings given in Chap. I as illustrations of different forms of Hebrew rhythm. The *caveat* is only lodged against the unwarrantable assumption that a Hebrew poem or oracle always must exhibit unimpeachable regularity throughout.

forms identical with those employed by the Hebrew poets and prophets of the Old Testament, we are met by two initial difficulties. In the first place, whereas in the Old Testament we have the Hebrew originals before us, in the Gospels we are dependent merely upon translations of the original utterances, and can therefore only substantiate our case by retranslation into the assumed Aramaic original. And secondly, while the forms of Hebrew rhythm can be substantiated by a multitude of examples, the work of various authors, which are mutually confirmatory, in dealing with our Lord's sayings we suffer from a lack of similarly constructed teaching in Aramaic, which might prove that Hebrew rhythmical methods were employed in the sister-language.

These difficulties admitted, it may still be maintained that our thesis can be proved. We are dependent upon Greek translations of our Lord's sayings; yet, as the preceding chapter has shown, this does not hinder us in the slightest degree from observing that our Lord used forms of *parallelism* in all respects like those of the Old Testament, since parallelism, being inherent in the form and substance of the saying, is as apparent in translation as in the original language of the speaker. Now the fact can scarcely escape notice that there is a close relation between parallelism and rhythm. This is particularly noticeable in Synonymous parallelism, in which, in its most typical forms, stichos *b* of a couplet repeats stichos *a* term for term in varying language. To take a few examples :

Ps. 19<sup>2</sup>.

' Day		unto day		uttereth		speech,
And night		unto night		sheweth		knowledge.'



Ps. 94<sup>9</sup>.

‘ He that planted	the ear,	shall He not hear?
Or He that formed	the eye,	shall He not see?’

Num. 23<sup>8</sup>.

How can I curse	whom God	hath not cursed?
And how can I denounce	whom Yahweh	hath not denounced?’

In each of these couplets we have in the parallel stichoi an accurate correspondence between member and member which carries with it correspondence in rhythm. When, then, we observe among our Lord's sayings instances of Synonymous parallelism which are precisely similar, i.e. in which the parallel lines exhibit term-for-term correspondence, the conclusion is inevitable that there must have existed an identity of rhythm in the parallel stichoi at least as apparent in the original Aramaic as it is in the English rendering of the Greek form of the sayings. Examples are:

Matt. 7<sup>6</sup>.

‘ Give not	the holy thing	to the dogs,
And cast not	your pearls	before swine.’

Matt. 23<sup>29</sup>.

‘ Ye build	the sepulchres	of the prophets,
And adorn	the tombs	of the righteous.’

John 3<sup>11</sup>.

‘ That which	we know	we speak,
And that which	we have seen	we testify.’

John 6<sup>35</sup>.

‘ He that cometh	to Me	shall never hunger,
And he that believeth	on Me	shall never thirst.’

John 13<sup>16</sup>.

‘ The servant	is not greater	than his lord,
And the messenger	is not greater	than him that sent him.’

John 20<sup>27</sup>.

‘ Stretch out hither	thy finger,	and behold	My hands ;
And stretch out	thy hand,	and put (it)	into My side.’

In the most typical form of Antithetic parallelism the case is similar, term answering to term in the contrasted statements of the parallel lines.

Ps. 20<sup>8</sup> (Heb.<sup>9</sup>).

‘ <i>They</i>	are bowed down	and fallen,
But <i>we</i>	are risen	and stand upright.’

Prov. 10<sup>7</sup>.

‘ The memory	of the righteous	is blessed,
But the name	of the wicked	shall rot.’

Prov. 12<sup>5</sup>.

‘ The plans	of the righteous	are justice,
The designs	of the wicked	are deceit.’

Of precisely similar construction are many of the antithetical sayings of our Lord. The following may be cited as examples :

Matt. 7<sup>17</sup>.

‘ Every good tree	bringeth forth	good fruits,
But the corrupt tree	bringeth forth	evil fruits.’

Matt. 23<sup>12</sup>.

‘ Whoso exalteth	himself	shall be abased,
But he that humbleth	himself	shall be exalted.’

Mark 7<sup>8</sup>.

‘ Forsaking	the commandment	of God,
Ye hold	the tradition	of men.’

Luke 16<sup>10</sup>.

He that is faithful	in little,	is faithful	in much ;
And he that is dishonest	in little,	is dishonest	in much.'

John 3<sup>6</sup>.

' That which is born	of the flesh	is flesh,
And that which is born	of the spirit	is spirit.'

Such term-for-term correspondence in Synonymous parallelism is by no means, however, uniformly characteristic of this form of parallelism. It frequently happens, as mentioned in the opening chapter (p. 17), that some one member of the first stichos (especially a verb) may extend its influence into the second stichos, which thus possesses no synonym to form an equivalent rhythmical balance. In such a case it is commonly found that the equivalent in stichos *b* of one of the other terms in stichos *a* is a *compound one*, offering two stress-accents, and thus redressing the rhythmical balance. Examples are :

Ps. 24<sup>5</sup>.

He shall receive	a blessing	from Yahweh
	And righteousness	from the God   of his salvation.'

Here, if we denote the terms of the first stichos by *a*, *b*, *c*, those of the second will be denoted by *b*, *c*<sup>2</sup>.

Ps. 15<sup>1</sup>.

' Yahweh,	who shall sojourn	in Thy tent?
	Who shall rest	on Thy holy   hill?'

Here again the notation is *a*, *b*, *c* ; *b*, *c*<sup>2</sup>.

Amos 5<sup>24</sup>.

And let roll down	like water	justice,
	And righteousness	like a stream   unfailing.'

Notation, *a*, *b*, *c* ; *c*, *b*<sup>2</sup>.

This rhythmical equivalence by compensation may be illustrated from our Lord's sayings.

Matt. 8<sup>20</sup>.

'The foxes		possess		holes,
The birds		of the heavens		nests.'

Notation,  $a, b, c$ ;  $a^2, c$ .

Mark 13<sup>25</sup>.

'The stars		shall fall		from heaven,
And the powers		in the heavens		shall be shaken.'

Notation,  $a, b^2$ ;  $a^2, b$ .

John 6<sup>26</sup>.

'Ye seek Me,		not because ye saw		signs,		
		But because ye ate		of the loaves		and were satisfied.
Labour not		for the food		which perisheth,		
		But for the food		which abideth		unto life eternal.'

Notation,  $a, b, c$ ;  $b, c, d$ :  $a, b, c$ ;  $b, c^2$ .

John 4<sup>36</sup>.

'He that reapeth		receiveth		wages,		
		And gathereth		fruit		unto life eternal.'

Notation,  $a, b, c$ ;  $b, c, d$ .<sup>1</sup>

<sup>1</sup> It may be objected to the citation of these two passages from John to illustrate the point at issue, that the phrase 'unto life eternal', in Aramaic presumably *l'ḥayyîn dil'ālam*, ought, according to the rules laid down for Hebrew rhythm on pp. 43 ff., to bear two rhythmical stresses and not one only. In answer, the writer can only record his instinct that it should, in the passages in question, represent one stress merely (cf. the somewhat analogous cases cited under § 7 of the rules, p. 55). Thus regarded, it is not more forced than the one-stress 'Withouten any penaunce' in the passage from *Piers Plowman* cited on p. 28. It is possible, however, that the original of both passages may have read 'unto life' simply (cf. *ch.* 3<sup>36b</sup>, 5<sup>24b</sup>, 29, 40, 6<sup>33</sup>, 53, 63, 10<sup>10</sup>, Mark 9<sup>43, 45</sup>, Matt. 7<sup>14</sup>, 19<sup>17</sup>), or that in John 6<sup>27</sup> the phrase may have been 'for ever' (lit. 'to eternity', expanded into 'to life which is to eternity').

We may now observe the occasional occurrence in our Lord's discourses of *quatrains* in which there exist Synonymous or Antithetic parallelism, not between successive lines, but between alternate lines, stichos *a* being thus parallel to stichos *c*, and stichos *b* to stichos *d*.

Synonymous quatrain :

Luke 12<sup>43</sup>.

' To whomsoever	is given	much,
Of him	much	shall be required ;
And to whom	they commit	much,
The more	shall they ask	of him.'

Antithetic quatrains :

Matt. 6<sup>14, 15</sup>.

' If ye forgive	to men	their trespasses,
Your Father	in heaven	shall forgive you ;
But if ye forgive not	to men	their trespasses,
Neither shall your Father	forgive	your trespasses.'

John 3<sup>20, 21</sup>.

' Every doer	of ill	hateth	the light,
And cometh not	to the light	lest his works	be condemned ;
But the worker	of the truth	cometh to	the light
That his deeds	may be manifest	as wrought	in God.'

John 11<sup>9</sup>.

' If one walk	in the day	he stumbleth not,
For the light	of this world	he seeth ;
But if one walk	in the night	he stumbleth,
For the light	is not	in him.'

Examples of similarly constructed quatrains in Hebrew poetry are the following :

Ps. 33<sup>13, 14</sup>.

' From heaven	looketh	Yahweh,
He beholdeth	all the children	of men.
From the place	of His seat	He gazeth
Upon all	the inhabitants	of the earth.'

Ps. 103<sup>11, 12</sup>.

'As the heavens	are high	o'er the earth,
His kindness	is great	o'er His fearers;
As the east	is remote	from the west,
He hath removed	from us	our transgressions.'

Ps. 127<sup>1</sup>.

'If Yahweh	build not	the house,
In vain	do labour	its builders;
If Yahweh	watch not	the city,
'In vain	doth wake	the watchman.'

Now while in these sayings of Christ there clearly exists Synonymous or Antithetic parallelism between stichoi *a* and *c* and between stichoi *b* and *d*, which carries with it an identity of rhythmical balance, it is no less evident that there also exists a similar relation of rhythmical balance between stichoi *a* and *b* and between stichoi *c* and *d*; although, since the sense runs on from *a* to *b* and from *c* to *d* and is not repeated either synonymously or antithetically, the parallelism is of the kind which in Hebrew poetry we class as *Synthetic*. The whole quatrains in fact are characterized by identity of rhythm in every line, this rhythm taking the form of three beats to the line in three of the examples, and four beats to the line in the remaining one. The proved existence of rhythmical Synthetic parallelism in these examples may be held to substantiate the reasonableness of the claim that this form of rhythmical parallelism is also to be traced in other examples in which it does not alternate in the same regular manner with Synonymous or Antithetic parallelism, but in which the whole passage appears to be more or less continuously of a Synthetic character, as happens with considerable frequency in Hebrew poetry. The proof that this is so must depend upon study of the illustrations which we shall presently proceed to cite.



Passing to our second difficulty—the lack of literature in Aramaic of our Lord's time or somewhat earlier which might substantiate the hypothesis that this language employed the rhythmical methods of Hebrew poetry—we observe that, sparse indeed as are the survivals of such literature, we are not altogether without the desired proof. The Aramaic section of the Book of Daniel (*chs.* 2<sup>4b</sup>–7<sup>28</sup>) contains a considerable amount of matter which is cast in poetical form, exhibiting both parallelism and rhythm precisely of the same character as that which is found in Hebrew poetry. We may note the following examples :

Dan. 4<sup>3</sup> (Aram. 3<sup>33</sup>).

'ātôhî k'mâ rabr<sup>e</sup>bîn  
w<sup>e</sup>timhōhî k'mâ takkîphîn  
malkūtéh malkūt 'ālām  
w<sup>e</sup>šoltāneh 'im dār w<sup>e</sup>dār

'His signs how exceeding great!  
And His wonders how exceeding mighty!  
His kingdom is a kingdom of eternity,  
And His dominion from generation to generation.'

Dan. 4<sup>11,12</sup> (Aram. 8<sup>9</sup>).

r<sup>e</sup>bâ 'ilānâ ût<sup>e</sup>kîph  
w<sup>e</sup>rūmêh yimtê lišmayyâ  
wah<sup>e</sup>zōtéh l'sôph kol 'ar'â  
'ophyéh šappîr w<sup>e</sup>inbêh saggî  
ūmāzôn l'kōllā bēh  
t<sup>e</sup>hōtôhî tatlêl hēwât bārâ  
ūb<sup>e</sup>anphōhî y<sup>e</sup>dūrān šipp<sup>e</sup>rê š<sup>e</sup>mayyâ  
ūminnêh yitt<sup>e</sup>zîn kol bišrâ

'The tree grew great and waxed strong,  
And its height attained to the heavens,

And its sight to the énd of the whole eárrh.  
 Its leáves were fáir and its frúit was múch,  
 And foód for áll was ín it;  
 Under it shéltéréd the béasts of the fiéld,  
 And in its bránches dwélt the bírds of the héavens,  
 And fróm it all flésh was féd.'

Dan. 4<sup>14</sup> (Aram. <sup>11</sup>)

*góddū 'ilānā w'kaṣṣīsū 'anpōhī  
 'attārū 'ophyēh ūbaddārū 'inbēh  
 t'nūd hēw'tā min t'hōtōhī  
 w'sīpp'rayyā min 'anpōhī*

'Héw down the treé and lóp off its bránches;  
 Sháke off its leáves and scátter its frúit;  
 Let the béasts get awáy from únder it,  
 And álso the bírds from its bránches.'

Dan. 4<sup>17</sup> (Aram. <sup>14</sup>).

*bigzērát 'irín pitgāmā  
 ūmēmār kaddīšín s'e'eltā*

'By the decreé of the wátchers is the séntence,  
 And (by) the wórd of the hólý ones is the mátter.'

Dan. 4<sup>27</sup> (Aram. <sup>24</sup>).

*lāhēn malkā  
 mīlkī yišpār 'alāk  
 wah<sup>a</sup>tā'āk b'sidkā p'rūk,  
 wa<sup>a</sup>wāyātāk b'miḥán 'anāyin  
 hēn teh<sup>e</sup>wē 'arkā lišlēw<sup>e</sup>tāk*

'Wherefore, O king,  
 Be my couñsel accéptable únto thee,  
 And thy síns by ríghteousness break óff,  
 And thine iníquities by pítying the poór;  
 It may bé a lénghening to thy tranqúillity.

The greater part of this chapter appears to be constructed in a more or less regular rhythmical form.

Dan. 5<sup>10</sup>.

*'al y<sup>e</sup>bah<sup>a</sup>lūk ra'yōnāk*  
*w<sup>e</sup>zīwāk 'ál yištannō*

'Lét not thy thoughts trouble thee  
And lét not thy cóuntenance be chánged.'

Dan. 5<sup>17</sup>.

*mat<sup>n</sup>nāták lāk lehewyán*  
*ūn<sup>e</sup>bozb<sup>y</sup>āták l<sup>e</sup>óh<sup>r</sup>rān háb*  
*b<sup>e</sup>ram k<sup>t</sup>ābā 'ekrē l<sup>m</sup>malkā*  
*ūphišrā ' hōd<sup>e</sup>innēh*

'Let thy gifts belong to thysélf,  
'And thy rewáreds to anóther gíve;  
Yet the wrítíng will I reád to the kíng,  
And the meáning to hím will make knówn.'

Dan. 5<sup>20, 21</sup>.

*ūk<sup>e</sup>dī rīm lib<sup>e</sup>bēh*  
*w<sup>e</sup>rūhēh tikphát lah<sup>a</sup>zādā*  
*honhát min korsē malkūtēh*  
*wīkārā hēdīw minnēh*  
*ūmin b<sup>e</sup>nē 'enāšā t<sup>e</sup>rīd*  
*w<sup>e</sup>lib<sup>e</sup>bēh 'im hēwtā šawwīw*  
*w<sup>e</sup>'im 'arādayyā m<sup>e</sup>dōrēh*  
*'isbā k<sup>t</sup>ōrīn y<sup>e</sup>ta<sup>a</sup>mūnēh*  
*ūmittál š<sup>e</sup>mayyā [gišmēh] yištabbā*  
*'ad dī y<sup>e</sup>da'*  
*dī šallīt ['lāhā] 'illā'ā b<sup>e</sup>malkūt 'enāšā*  
*ūl<sup>e</sup>mān dī yišbē y<sup>e</sup>hākēm 'alāh<sup>1</sup>*

<sup>1</sup> For omission of *gišmēh*, cf. 4<sup>12, 22</sup> (it is found in 4<sup>30</sup>). For omission of *'elāhā*, cf. 4<sup>14, 22, 29</sup>.

' But wén his héart was exálted,  
 And his spírit grew stróng to act próudly,  
 He was depósed from the thróne of his kíngdom,  
 And the glóry was táken fróm him.  
 And from the sóns of mén was he chásed,  
 And his héart with the beásts was lévelled,  
 And with the wild ásses was his dwélling ;  
 With grássh like óxen was he féd,  
 And with the déw of héaven [his bódy] was wétted ;  
 Until he knew  
 That the Most Hígh [God] is rúler in the kíngdom of  
 mankind,  
 And whomsoéver He wíll He appointeth óver it.'

When investigating the formally poetical character of our Lord's sayings, we must not—any more than in the oracles of the Old Testament prophets—expect to find perfect rhythmical regularity maintained throughout lengthy passages. It will suffice to prove the case if the Hebrew forms of rhythm are found to be exhibited over short passages, and exhibited with alternations and occasional irregularities.

### *Four-beat rhythm.*

The first example of this which we shall take is the Lord's Prayer as given in Matt. 6<sup>9-13</sup> :

' Our Fáther in héaven,	hállowed be Thy náme.
Thy kíngdom cóme ;	Thy wíll be dóne,
Ás in the héavens,	só on eárrh.
Our dáily (?) breád	gíve us to-dáy ;
And forgíve us our débts,	as we forgíve our débtors ;
And léad us not into	but delíver us from évil.
temptátion,	

Here we have, in fact, a little poem or hymn consisting of two four-beat tristichs. We see at once what an aid the rhythmical form is in assisting the memory. The formula may be said to be 2 (stanzas)  $\times$  3 (stichoi)  $\times$  4 (beats). Was it accidental that our Lord so composed it, or did He intentionally employ art in composition as an aid to memory? Surely the latter conclusion is correct. Comparing this form of the prayer with the mutilated version which we find in the Revisers' text of Luke 11<sup>2-4</sup>, we can hardly hesitate as to which is the more original.

The prayer may be translated into Galilaean Aramaic as follows :

<i>'aḇnān d'bišmayyā</i>	<i>yitḡaddāš š'māḡ</i>
<i>tētē malkūtāḡ</i>	<i>t'hē šibyōnāḡ</i>
<i>hēkmā d'bišmayyā</i>	<i>hēkdēn b'ar'ā</i>
<i>laḡmán d'yōmā</i>	<i>hab lān yōmā dēn</i>
<i>ūš'boḡ lān ḡōbēn</i>	<i>hēḡ dišbāḡnan l'ḡayyābēn</i>
<i>w'lā ta'ḡnan l'nisyōnā</i>	<i>'ellā pašṣīnan min bīšā</i>

We will now take a number of other passages from Q in which Matthew's version is contained in the Sermon on the Mount, but in which we shall find that Luke's version more regularly employs this rhythm, and also exhibits further connected teaching which is not found in Matthew. We shall therefore take the Lucan form as typical.

Luke 6<sup>27-29</sup>.

' But I say unto you that hear,

Lóve your éemies,	do goód to your háters,
Bléss your cúrsers,	práy for your revílers.

To thy striker on the offer the óther,  
 cheék  
 And from the taker of withhóld not thy coát.<sup>1</sup>  
 thy clóke

Luke 6<sup>36-38</sup>.

‘ Bé ye mérciful, as your Fáther is mérciful.  
 Júdge not, that ye be condémn not, that ye be  
 not júdged; not condémned;  
 Releáse, and ye shall be gíve, and it shall be gíven  
 releásed; you;  
 Goódlly méasure, préssed, sháken,  
 Overflowing ( . . . ) shall they gíve into your  
 bósom.  
 For with what méasure it shall be méasured to  
 ye méte you.’<sup>2</sup>

Luke 11<sup>9,10</sup> = Matt. 7<sup>7,8</sup>.

‘ Ásk, and it shall be gíven you;  
 Seék, and ye shall fínd;  
 Knóck, and it shall be ópened to you.

<sup>1</sup> Matt. 5<sup>44</sup> = Luke 6<sup>27 a, 28 b</sup> (with *διωκόντων* for *ἐπηρεαζόντων*) exhibits the same rhythm. The omitted clauses of Luke are found in the Western text in reverse order to that of Luke. Matt. 5<sup>39 b, 40</sup> = Luke 6<sup>29</sup>. The most important differences, so far as rhythm is concerned, are the insertion of ‘right’ before ‘cheek’, and the reading ‘from him that wisheth to judge thee and take’ in place of ‘from the taker of’. These differences spoil the rhythm of Luke, whose text must, on this criterion, be judged more original.

<sup>2</sup> Matt. 5<sup>48</sup> = Luke 6<sup>36</sup>, with *τέλειοι . . . τέλειος* in place of *οἰκτίρμονες . . . οἰκτίρμων*, and ‘heavenly’ before ‘Father’. Matt. 7<sup>1</sup> = Luke 6<sup>37 a</sup> (to ‘judged’), Luke 6<sup>38 b</sup> (‘For with what measure, &c.’) = Matt. 7<sup>2 b</sup> (cf. also Mark 4<sup>24</sup>). The remainder is unparalleled in Matthew. In the half-stichos ‘overflowing’ we seem to need some parallel term to complete the rhythm, unless, as is quite possible, ‘overflowing’ was expressed in two words in Aramaic, e.g. ‘running outside’.



For every ásker receíveth;  
 And the seéker fíndeth;  
 And to the knócker it shall be ópened.’<sup>1</sup>

Luke 12<sup>32-37</sup>.

‘Fear not, little flock,  
 For it pleáseth your to gíve you the kíngdom.  
 Fáther  
 Séll your goóds,                      and gíve álms;  
 Máke yourselves scríps      that wáx not óld,  
 A treásure in heáven      that néver fáileth,  
 Where no thiéf approách-      nor móth corrúpteth;  
     eth  
 For whére your treásure,      thére your héart.  
 Let your loíns be gírt,      and your lámps búrning,  
 And yé like mén      awáiting their lórd,  
 Whén he shall retúrn      from the márriage-feást;  
 that cóming and knóck-      at ónce they may ópen to  
     ing,                      him.

Bléssed those sérvants  
 Whom the lórd, when he cómeth,  
 Shall fínd wáatching.’<sup>2</sup>

<sup>1</sup> Matthew and Luke are substantially identical.

<sup>2</sup> The equivalent of Luke 12<sup>33, 34</sup> is found in Matt. 6<sup>19-21</sup>, which runs:

‘Lay not up for yourselves treasures in earth,  
 Where moth and rust corrupteth,  
 And where thieves break through and steal;  
 But lay up for yourselves treasures in heaven,  
 Where neither moth nor rust corrupteth,  
 And where thieves break not through nor steal.  
 For where your treasure,      there your heart.’

This (except for the last line, which = Luke’s four-beat rhythm) seems to fall into three-beat rhythm, and is also cast in typical antithetic form. We should perhaps conclude from this that both the Luke and Matthew

Closely connected, though without a parallel in Matthew, is the following passage from Luke.

Luke 12<sup>42, 43</sup>.

‘Whó is the stéward            trústý and wíse,  
Whom the lórd shall ap-    óver his rétinue,  
          póint  
To gíve in seáson            the meásure of foód?  
          Bléssed that sérvant  
          Whom his lórd, when he cómeth  
          Shall fínd so dóing.’

We may compare the following passage from Matthew which is rhythmically similar.

Matt. 13<sup>52</sup>.

‘Every scribe that is ap-    to the kíngdom of heáven  
          prénticed  
Is líke to a mán            that is rúler of a hóuse,  
Who brings fóρθ from his    things nów and óld.’  
          treásure

In the following passage Matthew and Luke are practically identical.

Matt. 6<sup>24</sup> = Luke 16<sup>13</sup>.

‘Nó one can sérve            twó másters.  
Either he shall háte the    and lóve the óther,  
          óne  
Or shall hólđ to the óne    and despíse the óther.  
Ye cánnot sérve            Gód and Mámmon.’<sup>1</sup>

forms are original, but belong to different occasions. Luke 12<sup>35, 36</sup> has no direct parallel in Matthew, but it may be noted that a parallel *in substance* is offered by the parable of the ten virgins (Matt. 25<sup>1 ff.</sup>)—a fact which bears out the conclusion that our Lord sometimes repeated the same teaching in a different form on different occasions.

<sup>1</sup> The only difference is that Matthew’s οὐδείς appears in Luke as οὐδείς οἰκέρης. Luke’s addition, which is rhythmically superfluous, is probably explicative.

Our Lord's commission to Peter, peculiar to Matthew, is cast in this rhythm, and falls into tristichs.

Matt. 16<sup>17-19</sup>.

'Blessed thoú, Sim'ón,	thou són of Jonáh,
For flésh and bloód	reveáled not to theé,
Bút My Fáther	Who ís in heáven.
And I sáy unto theé	that thoú art Péter,
And upón this rók	I will buíld My chúrch,
And the gátes of Sheól	shall not prevaíl against it.
I will gíve thee the kéys	of the kíngdom of heáven,
And that thou shalt bín	shall be bouéd in heáven,
on éarth	
And that thou shalt loóse	shall be loósed in heáven.'
on éarth	

This may be thus rendered in Aramaic:

<i>tūbáyk Šim'ón</i>	<i>b'rēh d'Yōnā</i>
<i>d'bisrá ūd'mā</i>	<i>lā gālē lāk</i>
<i>'ellā 'abbā</i>	<i>d'it hū bišmayyā</i>
<i>w'āmárna lāk</i>	<i>d'att hū Kēphā</i>
<i>w'al hādēn kēphā</i>	<i>'ebné likništī</i>
<i>w'tar'ēh diš'ól</i>	<i>lā yēk'lūn 'alēh</i>
<i>'iḥab lāk mapht'hayyā</i>	<i>d'malkūtā dišmayyā</i>
<i>īmā d'tēsōr b'ar'ā</i>	<i>yitt'sār bišmayyā</i>
<i>īmā d'tišrē b'ar'ā</i>	<i>yīšt'rē bišmayyā</i>

The reply sent to St. John Baptist is framed in the same rhythm.

Matt. 11<sup>4-6</sup> = Luke 7<sup>22, 23</sup>.

'Go ye and tell John what ye have seen and heard;	
The blínd seé,	the láme wálk,
The lépers are cleánsed,	the deáf heár,
The deád are ráised,	the poór are evángelized;
And bléssed whosó	shall not stúmbles in Mé.'

We may trace the same form of rhythm in M in *vv.* <sup>9-13</sup> of the little Apocalypse of Mark 13. This section is distinguished from the rest of the chapter by its rhythm. We have parallelism, and an imperfect rhythm of a different character, in *vv.* <sup>8, 24-27</sup>, but the remainder is unmarked by the characteristics of Hebrew poetry.

Mark 13<sup>9-13</sup>.

9. ' They shall deliver you unto      and in *sýnagogues*  
       *couñcils*,                                      shall ye be scourged,  
     And before *rúlers* and      shall ye stánd for My  
       *kíngs*    sáke.  
     [for a witness unto  
     them.]
10. [And unto all nations first      must the Gospel be  
     preached.]
11. And *whén* they arrést you      and deliver you *úp*,  
       Be not *ánxious* befóre-      *whát* ye shall *speák* ;  
       *hand*  
       But that *gíven* you at that      *thát* *speák* ye ;  
       *hóur*,  
       For it is not *yé* that *speák*,      but the *Hóly Spírit*.
12. And *bróther* shall *betráy*      *bróther* to *deáth*,  
     [And *father son*,]  
       And *children* shall rise *úp*      against *párents* and  
     sláy them.
13. And ye shall be *háted* of      for *Mý name's sáke* ;  
       *áll*  
       But he that *endúreth* to      *hé* shall be *sáved*.'  
       *the énd*,

The bracketed passages are imperfectly rhythmical, and their originality may therefore be suspected—*εἰς μαρτύριον αὐτοῖς* (*v.* <sup>9</sup>) and *καὶ πατὴρ τέκνον* (*v.* <sup>12</sup>) as being

half-lines merely, and *καὶ εἰς πάντα τὰ ἔθνη κτλ.* (*v.* <sup>10</sup>) as having no parallel line. In confirmation of the omission of this latter passage we note that it introduces a fresh thought which interrupts the connexion between *v.* <sup>9</sup> and *v.* <sup>11</sup>. On removal of the bracketed passages we observe that we have a couplet (*v.* <sup>9</sup>) followed by two quatrains (*v.* <sup>11</sup> and *vv.* <sup>12,13</sup>). This may lead us to suspect that the opening couplet is the half of an original quatrain, of the second half of which *εἰς μαρτύριον αὐτοῖς* may be a relic.

The parallel passage in Luke 21<sup>12-19</sup> is so paraphrased as to remove all traces of rhythm, and is therefore, *in form*, less original. We notice, however, that it preserves the whole of the Marcan *matter*, except Mark 13<sup>10</sup> *καὶ εἰς πάντα τὰ ἔθνη κτλ.*—the very passage which we have marked on rhythmical grounds as suspicious. A further parallel to Mark 13<sup>11</sup> is found in Luke 12<sup>11,12</sup>; and this again is paraphrastic and unrhythmical.

Matt. 24<sup>9-14</sup>, which should form a parallel to the passage under consideration, only does so very imperfectly; being unrhythmical, and, as compared with Mark, paraphrastic and disordered in sequence, and containing some new thoughts (e.g. *vv.* <sup>11,12</sup>). The true parallel to Mark 13<sup>9-13</sup> is found, however, in Matt. 10<sup>17-22</sup>, which corresponds exactly in extent with the Marcan passage which we have distinguished from the rest of Mark 13 solely on the ground of rhythm. We may now observe that a further ground for distinction is to be found in its *contents*. Though not unsuited to be fitted into an eschatological discourse, the section is not in itself eschatological, but simply predicts the treatment which the Apostles and other members of the Church will receive from the world in

the prosecution of their missionary work, and lays down rules for their conduct, independently of the thought of a speedy termination of the present age (unless we press the force of *εἰς τέλος* in *v.* <sup>13</sup>, as there seems no need to do).<sup>1</sup> The setting of the passage in Matt. 10 is uneschatological, apart from *v.* <sup>23b</sup> which alludes (though only incidentally) to the coming of the Son of Man. The whole chapter deals with the commission of the Twelve and the setting forth and implications of their apostolic work. This consideration seems at any rate to open the possibility that Matthew may have drawn 10<sup>17-22</sup>, not directly from the little Apocalypse of Mark, but from another independent source; and since Matt. 10<sup>17-22</sup> is practically identical with Mark 13<sup>9-13</sup>, with but small variations (including the omission of Mark 13<sup>10</sup> which we suspect on rhythmical grounds), and Mark 13<sup>9-13</sup> is distinguished (as we have seen) from its context by a rhythm not traceable elsewhere in the chapter, and its removal from its context, so far from damaging the sequence of thought, improves it by connecting *v.* <sup>8</sup> directly with *v.* <sup>14</sup>, a plausible inference seems to be that both Mark and Matthew drew the passage independently from an earlier common source (Q?). This inference is confirmed when we notice that Luke, who follows Mark in his version of the little Apocalypse, must have felt that the section in question was logically misplaced; for he prefaces it with the words *Πρὸ δὲ τούτων πάντων* (21<sup>12</sup>). On this view of the Marcan section we naturally regard the opening words of *v.* <sup>9</sup>, *Βλέπετε δὲ ὑμεῖς ἑαυτοὺς*, as the redactional link by which Mark

<sup>1</sup> Matt. 24<sup>9-14</sup>, which, as we have just noted, imperfectly represents Mark 13<sup>9-13</sup>, though based upon it, has clearly been *made* eschatological in accordance with its context (the little Apocalypse in Matthew).



connects the passage with the context in which he places it.

Looking now at the context of Matt. 10<sup>17-22</sup>, we observe that the section immediately preceding, viz. vv. 8-16, which contains a commission for missionary work, exhibits signs of the same form of rhythm. This is more clearly observable in the parallels Mark 6<sup>8-11</sup>, Luke 9<sup>3-5</sup>. The following reconstruction, which is necessarily somewhat tentative, is based mainly on Mark, though accepting Matt. 10<sup>8</sup> (summarily paraphrased in Mark 6<sup>7b</sup>, Luke 9<sup>1b</sup>) and Matt. 10<sup>16</sup> (cf. Luke 10<sup>3</sup>) as illustrative of the same form of rhythm.<sup>1</sup>

<sup>1</sup> The divergence between the command of Mark 6<sup>8</sup> to take nothing for the journey *except* a staff only, and Matt. 10<sup>10</sup>, Luke 9<sup>3</sup>, which specify *no* staff, is probably due to misreading of the Aramaic ܢܠܢܐ, 'ellā, 'but', as ܢܠܢܐ, w<sup>e</sup>lā, 'and not', i. e. 'not even', which is not unnatural in view of the repeated ܢܠܢܐ, 'not', in the list of forbidden articles which follows. (Allen on Mark 6<sup>9</sup> regards ܢܠܢܐ as original, and ܢܠܢܐ as a corruption.) In Mark 6<sup>8</sup> we restore the *oratio recta* as in the parallels, rejecting καὶ ἔλεγεν αὐτοῖς in v. 10, and supplying in this verse Matthew's ἀσπάσασθε αὐτήν, 'Ask its peace' (welfare; cf. Luke 10<sup>5</sup>, εἰρήνην τῷ οἴκῳ τοῦτω), as inherently probable and needful to complete the rhythm. The variants Mark 6<sup>11</sup> καὶ ὃς ἂν τόπος μὴ δέξηται ὑμᾶς, Matt. 10<sup>14</sup> καὶ ὃς ἂν μὴ δέξηται ὑμᾶς, Luke 9<sup>5</sup> καὶ ὅσοι ἂν μὴ δέχωνται ὑμᾶς, are clearly different ways of filling out an original ܠܚܝܢ ܡܡܠܐ ܕܠܗܝܢ, lit. 'and that receiveth you not', which may be taken naturally as referring to the 'house' preceding. This *casus pendens* may have been concisely reinforced by the pronominal suffix in ܕܗܝܢܐ, 'its dust', the statements ἐκπορευόμενοι ἐκείθεν, εἰς μαρτύριον αὐτοῖς being added to make the sense clearer in the Greek. The fact that the section in Matthew has been expounded from the form preserved in Mark is indicated by the occurrence of most of its additions in a different context in Luke (10<sup>5, 6, 12</sup>). The opening of the charge in Matt. 10<sup>5-7</sup>, with its specific limitation of the mission to the lost sheep of the house of Israel, does not accord with the rhythm of the rest, and finds no parallel in Mark and Luke. It may perhaps be editorial, and not drawn from an earlier written source.

' Heál the síck,	raíse the deád,
Cleánse the lépers,	cást out dévils ;
Freély ye have received,	freély gíve.
Take nóught for the jór- ney	but stáff alóne,
No breád, no scríp,	no bráss in the gírdle ;
But be shód with sándals,	and weár not two coáts.
When ye énter a hóuse,	ásk its wélfare,
And thére remain	till ye gó thénce.
And thát which receíves	nor héars your wórd,
you not,	
Sháke off its dúst	from óff your feét.
Lo I sénd you fórt	like sheép among wólves ;
Be wíse as sérpents,	and hármless as dóves.'

Following upon this, *vv.* <sup>17-22</sup> are connected by the unrhythmical link 'But beware of men, for'. Then follows *v.* <sup>23</sup>, peculiar to Matthew, of which at any rate the second half ('For verily I say unto you, ye shall not have gone through the cities of Israel, till the Son of Man be come') is evidently unrhythmical, and in this respect stands out of relation to its context—a striking fact when taken in connexion with the fact already noted (cf. foot-note, p. 121), that the introduction, *vv.* <sup>5-7</sup> (also peculiar to Matthew), which likewise limits the mission to Israel, is similarly unrhythmical. In the next section, however, *vv.* <sup>24-27</sup> (of which there is an abbreviation of *vv.* <sup>24, 25</sup> in Luke 6<sup>40</sup>), four-beat rhythm is again unmistakable.

' The discíp	is nó	abóve the máster,
And the sláve	is nó	abóve his lórd.
Enóugh to the discíp		that he bé as the máster,
And (enóugh) to the sláve		(that he bé) as his lórd.

If the máster of the they have cálléd Beelze-  
 hóuse búl,  
 Hów much móre the sóns of his hóuse.  
 Fear them not therefore, for  
 There is nóught conceáled but shall bé reveáled,  
 And nóught that is híd but shall cóme to be  
 knówn.  
 What I téll you in dárkness, speák in the líght,  
 And what ye heár in the proclaím on the hóuse-  
 eár tops.'

The rest of the chapter is uncharacterized by this form of rhythm.

The identity of rhythm in *vv.* <sup>8-16</sup>, and *vv.* <sup>17-22</sup>, <sup>24-27</sup>, of Matt. 10 can scarcely, however, imply that they were originally parts of a single discourse. The first section is assigned by all three Synoptists to a temporary mission of the Twelve which took place during our Lord's ministry, and its contents suit such an occasion; *vv.* <sup>17-22</sup>, on the other hand, clearly deal with the vicissitudes to be encountered by the Apostles in the longer future. The sections have simply been brought together by Matthew on account of the similarity of their contents.

Is, then, their identity of rhythm merely accidental? Looking at the other passages in which we have found illustrations of the use of four-beat rhythm, we can hardly fail to note that some of them certainly—the Lord's Prayer (cf. Luke 11<sup>1</sup>), Luke 11<sup>9,10</sup>, 12<sup>32-37</sup>, <sup>42,43</sup>, Matt. 13<sup>52</sup>, 16<sup>17-19</sup>, and others at least primarily—Luke 6<sup>27-29, 36-38</sup>, Matt. 6<sup>24,1</sup> are addressed to the inner

<sup>1</sup> The introductory words of Luke 6<sup>27</sup>, 'Ἄλλ' ὑμῖν λέγω τοῖς ἀκούουσιν, may include an outer circle of listeners, but the instruction is intended primarily for the disciples (*v.* <sup>20</sup>).



*Marbé bāsār**marbé n̄kāsīm**marbé š̄phāhōth**marbé ʿabādīm**marbé nāšīm**marbé tōrā**marbé hokmā**marbé š̄dākā**marbé rimmā**marbé aʿāgā**marbé zimmā**marbé gāzēl**marbé k̄šāphīm**marbé hayyīm**marbé ȳšībā**marbé šālóm*

‘ Who increáseth flēsh,      increáseth wórms ;  
 Who increáseth weálth,      increáseth cáre ;  
 Who increáseth maíd-      increáseth léwdness ;  
     servants,  
 Who increáseth mén-      increáseth thේft ;  
     servants,  
 Who increáseth wómen,      increáseth wíthcraft ;  
 Who increáseth *Tōrā*,      increáseth lífe ;  
 Who increáseth wísdom,      increáseth schólars ;  
 Who increáseth ríght-      increáseth peáce.’  
     eousness,

The following sayings ascribed to early Rabbinic teachers in *Pirkē Ābhōth* exhibit the same rhythm, and serve to indicate that it was an ordinary form in which such teaching was cast.

Simeon the Righteous (*op. cit.* i, 2).

*ʿal š̄lōšā d̄bārīm**hāʾolām ʾōmēd**ʿal hattōrā w̄ʿal hāʾabōdā**w̄ʿal ḡmīlūt h̄ʾsādīm*

‘ On thrée concérns      the wórld is stáyed,  
 On the Láv and on the      and on the récompense of  
     Sérvíce      kíndnesses.’

José ben-Joezer (*op. cit.* i, 4).

*ȳhī bēt̄kā**bēt wáʾad lāh̄kāmīm**wēh̄wē mīʾabbēk̄**bāʾaphár raglēhēm**w̄šōtē b̄šim̄ʾā**ʾet díbrēhēm*

'Let thy hóuse becóme      a trýst for the wíse,  
And be rólling thysélf      in the dúst of their feét,  
And drínking with thírst      their weíghty wórds.'

Jose ben-Johanan (*op. cit.* i, 5).

<i>y<sup>e</sup>hí bē<sup>t</sup>ká</i>	<i>pātū<sup>a</sup>h lār<sup>e</sup>wāhā</i>
<i>w<sup>e</sup>yihyū<sup>u</sup> 'a<sup>n</sup>iyyīm</i>	<i>b<sup>e</sup>nē bē<sup>t</sup>ká</i>
<i>w<sup>e</sup>al tarbē sīhā</i>	<i>'im hā<sup>i</sup>iššā</i>

'Ópen thy hóuse      to its fúll extént,  
And wélcome the póor      as sóns of thy hóuse,  
And speák not at lárge      with wómenkínd.'

Joshua ben-Perachya (*op. cit.* i, 6).

<i>'a<sup>s</sup>ē l<sup>e</sup>kā rāb</i>	<i>ūḵ<sup>n</sup>ē l<sup>e</sup>kā ḥābēr</i>
<i>wēh<sup>e</sup>wē dān 'et kol 'ādām</i>	<i>l<sup>e</sup>kāph zākūt</i>

'Máke thee a teácher      and gét thee a friénd,  
And júdge every mán      by the scále of wóρθ.'

The Fourth Gospel does not contain a large amount of calm and measured instruction addressed to the inner circle of disciples, such as we find in the Synoptists. It does, however, contain the Last Discourses (*chs.* 14-16), which, if they represent a genuine tradition of our Lord's teaching, might well be expected to offer an echo of the characteristic rhythm; and it is of great interest to notice that this seems clearly to be exhibited in the opening part of *ch.* 14.

1. 'Untróbled be your héarts;  
Belíeve in Gód,      and belíeve in Mé.
2. In My Fáther's hóuse      are máný mánsons;  
Had it nó<sup>t</sup> been só,      Í wóuld have tóld you;  
For I gó to prepáre      for yóu a pláce.
3. And if I gó and pre-      a pláce for yóu,  
páre





1. *lā yitbāhāl libb<sup>o</sup>kōn*  
*hēmīnū bēlāhā* *ūbī hēmīnū*
2. *b<sup>o</sup>bētēh d<sup>o</sup>abbā* *m<sup>o</sup>nāhān saggī<sup>o</sup>ān*  
*'in lēt hū k<sup>o</sup>dēn* *'amarīt l<sup>o</sup>kōn*  
*d<sup>o</sup>āzēlnā d<sup>o</sup>atkēn* *'atār l<sup>o</sup>kōn*
3. *w<sup>o</sup>'in 'ēzēl w<sup>o</sup>atkēn* *l<sup>o</sup>kōn 'atār*  
*tūbān 'ātenā* *'ḡabb<sup>o</sup>līnn<sup>o</sup>kōn lī*  
*d<sup>o</sup>hān hāwēnā* *'ūph 'attūn l<sup>o</sup>hōn*
4. *ūl<sup>o</sup>hān 'āzēlnā* *yād<sup>o</sup>'ittūn 'ūrḡā*
5. *'āmar lēh T<sup>o</sup>ōmā*  
*mārān lēnan yād<sup>o</sup>'in l<sup>o</sup>hān 'āzēlatt*  
*hēk yād<sup>o</sup>'inān 'ūrḡā*
6. *'āmar lēh Yēšūā*  
*'anā hū 'urḡā* *w<sup>o</sup>kūšlā w<sup>o</sup>hayyē*  
*lēt 'atē l<sup>o</sup>abbā* *'illulē bīdī*
7. *'in lī 'akkartūn* *'ūph l<sup>o</sup>abbā y<sup>o</sup>da<sup>o</sup>tūn*  
*min kaddū 'akkartūnēh* *waḡ<sup>o</sup>mētūn lēh*
8. *'āmar lēh Philippos*  
*mārān 'awda<sup>o</sup> lan 'abbā ūmist<sup>o</sup>yan*
9. *'āmar lēh Yēšūā*  
*zimnā dēn 'amm<sup>o</sup>kōn 'anā w<sup>o</sup>lā 'akkartānī*  
*Phílippè*  
*man d<sup>o</sup>ḡāmē lī* *ḡ<sup>o</sup>mā l<sup>o</sup>abbā*  
*hēk 'att 'āmār* *'awda<sup>o</sup> lān 'abbā*
10. *lēt m<sup>o</sup>hēmīnatt*  
*da<sup>o</sup>'nā bēabbā* *w<sup>o</sup>abbā hū bī*  
*millayyā dim<sup>o</sup>mallēlnā* *lā m<sup>o</sup>mallēlnā min*  
*[lekōn]* *ḡarmī*  
*'abbā dim<sup>o</sup>kattar bī* *hū 'ābéd 'ōbādōy*

If our conclusion is well grounded that this passage really offers an example of the four-beat rhythm which we have seen to characterize similar teaching in the Synoptists, we have here a fact which is of the first importance for the substantial authenticity of the Last Discourses. Without maintaining that they represent throughout the *ipsissima verba* of our Lord, we may reasonably infer that they have been recorded by an actual hearer, in whose mind the familiar rhythm was still running, even after a long lapse of years, and who was able to record with substantial accuracy the well-remembered words in the form in which they were conveyed. It does not of course follow that, in order to prove the authenticity of the rest of the Discourses, they must be shown to be in the same rhythm throughout. The Synoptic evidence rather suggests that our Lord varied the form in which He conveyed His teaching to His disciples. Traces of the same rhythm can, however, be detected elsewhere in the Discourses; cf. 14<sup>15, 18, 21 a, 23 a, 24 a, 27</sup>, 15<sup>5</sup>.

Examples of four-beat rhythm in other passages in the Fourth Gospel are the following:

John 3<sup>18</sup>.

‘He that believeth on is nót condénned;

Hím

He thát believeth nót is alréady condénned.’

John 3<sup>20, 21</sup>.

‘Whoso dóeth ill háteth the líght,  
And cómeth not to the lest his wórks should be  
líght condénned;

But he that wórkethe the cómeth to the líght,  
trúth

That his deéds may be that they are wrougth in  
mánifest Gód.’

John 6<sup>35, 37</sup>.

'He that cómeth to Mé shall néver húngr,  
And he that belíeveth on shall néver thírst.  
Mé

All that the Fátnergívet̃h shall cóme to Mé,  
Me

And him that cómeth to I will in nó wise cast out.  
Mé

*Three-beat rhythm.*

This is fairly frequent in the Synoptic Gospels, and seems mainly to characterize pithy sayings of a gnomic character, akin to the proverbs of the Old Testament, such as are found in the Sermon on the Mount. Three-beat rhythm is the rhythm of the Beatitudes (Matt. 5<sup>3ff.</sup>). Cf. the Aramaic rendering given on p. 166. Other examples are the following:

Matt. 5<sup>14-16</sup> (no parallel).

'Yé are the líght of the wórld.  
A cíty cannót be híd,  
Which is sét on the tóp of a híll.  
Neither líght they a lámp,  
And sét it beneáth a búshel;  
Bút on the lámp-stand (they sét it),  
And it líghteth all thóse in the hóuse.  
So shíne your líght before mén,  
That they may seé your wórks that are goód,  
And may glórify your fát̃her who is in heáven.'<sup>1</sup>

Rendered into Aramaic this would run:

'attún n<sup>e</sup>hōrēh d<sup>e</sup>āl<sup>e</sup>mā  
lā yāk'lā n<sup>e</sup>dīnā d<sup>e</sup>tittamār

<sup>1</sup> For the words supplied in brackets, cf. Syr. Sin.

*dil'él min túr mitt'sāmá*  
*w'lá madl'kín bōšīnā*  
*ūm'sīmīn t'hót mōd'yá*  
*'ellā 'al m'nortā (m'sīmīn lēh)*  
*w'hū manhār l'kull'hōn dib'bētā*  
*hēkdēn yanhār n'hōr'kōn k'dām b'nc 'enāšā*  
*d'yihmōn 'ōbādēkōn šappīrīn*  
*wšabb'hūn la'abūkōn d'bišmayyā*

Matt. 6<sup>22, 23</sup> = Luke 11<sup>34, 35</sup>.

'The light of the bōdy is the éye.  
 If so bé thine éye be síngle,  
 Áll thy bōdy is líght;  
 But if so bé thine éye be évil,  
 Áll thy bōdy is dárk;  
 And if the líght that is ín thee be dárk,  
 Thén the dárkness how great!' <sup>1</sup>

*bōšīnēh d'pigrā hī 'enā*  
*'in hāw'yā 'enāk p'sīšā*  
*kullēh pigrāk n'hīr*  
*w'in hāw'yā 'enāk bīšā*  
*kullēh pigrāk k'bīl*  
*w'in n'hōrā d'bāk k'bīl*  
*hū kablā had k'mā*

Matt. 7<sup>6</sup> (no parallel).

'Do not gíve that which is hólý to the dōgs,  
 Neither cást ye your peárls before swíne;  
 Lest they trample them with their feet,  
 And turn and rend you.'

<sup>1</sup> The text adopted is that of Matthew, which is rhythmically superior to Luke's. Luke 11<sup>36</sup>, which continues the same theme, does not in its present form exhibit any trace of rhythm.

The second couplet appears in English to consist of two-beat stichoi; but that the rhythm is properly the same as that of the first couplet appears from the Aramaic rendering.

*lā tih<sup>a</sup>būn kudšā l<sup>e</sup>kalbayyā*  
*w<sup>e</sup>lā tirmūn margālyātkōn k<sup>e</sup>dām h<sup>a</sup>zīrayyā*  
*d<sup>e</sup>lā y<sup>e</sup>dūšūn 'innōn b<sup>e</sup>raglēhōn*  
*wītūbūn wībāzz<sup>e</sup>ūnkōn*

Matt. 8<sup>20</sup> = Luke 9<sup>58</sup>.

'To the fōxes thére are hóles,  
 To the bírds of the heáven nésts;  
 But to the Són of Mán there is nót  
 Whére He may láy His heád.'<sup>1</sup>

*l<sup>e</sup>ta'layyā 'īt l<sup>e</sup>hōn bōrīn*  
*l<sup>e</sup>ōphā dišmayyā kinnīn*  
*ūl<sup>e</sup>bār 'e<sup>a</sup>nāšā lēt lēh*  
*hān d<sup>e</sup>yarkēn rēšēh*

Luke 9<sup>62</sup> (no parallel).

'Whoso pútteth his hánd to the plóugh,  
 And túrneth his gáze to the reár,  
 Is not fít for the kíngdom of Gód.'

*man d<sup>e</sup>rāmē y<sup>e</sup>dēh 'al paddānā*  
*ūmístakkāl la'<sup>a</sup>hōrā*  
*lēt šāwē l<sup>e</sup>malkūtēh dēlāhā*

Matt. 12<sup>30</sup> = Luke 11<sup>23</sup>.

'Hé that is not with Me is against Me,  
 And he that gáthereth not with Me, scáttereth.'<sup>1</sup>

*man d<sup>e</sup>lēt hū 'immī l<sup>e</sup>kībī*  
*ūd<sup>e</sup>lā kānēš 'immī m<sup>e</sup>baddár*

<sup>1</sup> The two versions are identical.



Matt. 15<sup>14</sup> = Luke 6<sup>39</sup>.

‘If the blínd leáð the blínd,  
Bóth shall fáll into the díтч.’<sup>1</sup>

*ʿin yidbár samyá lʿsamyá*  
*tʿrēhōn nāphʿlīn bʿgumṣá*

The following passage of a different type is cast in the same rhythm.

Matt. 11<sup>25-27</sup> = Luke 10<sup>21, 22</sup>.

‘I give thánks unto Theé, O Fáther,  
Thou Lórd of heáven and éarth,  
Because Thou hast hid these things from the wíse  
[and prúdent],  
And hast reveálèd thém to bábes;  
Yea, Fáther, (I gíve Thee glóry),  
For só it seemed goód in Thy síght.

Áll things are delívered to Me by My Fáther;  
And none knóweth the Són save the Fáther;  
Neither knóweth any the Fáther save the Són,  
And hé to whom the Són will reveál Him.’

An Aramaic rendering of this passage is given on p. 171.

Examples of the use of three-beat rhythm are fairly frequent in the Fourth Gospel.

John 3<sup>11</sup>.

‘Thát which we knów we speak,  
And thát which we have seén we téstify;  
And our téstimony ye are nót receíving.’

*má dʿyādʿínán mʿmallʿlínán*  
*ūmá dahʿmēnan mashʿdīnán*  
*wʿsahʿdūtán lēt ʿattún nāsʿbīn*

<sup>1</sup> Cast in an interrogative form in Luke. The difference is due to the fact that ʾn̄, ‘if’, may also introduce a question.

John 4<sup>36</sup>.

'He that reápeth receiveth wáges,  
And gáthereth fruit unto life [eternal].'

*man d'hāšéd 'agrā nāséb  
ūm'kannēs pērín l'hayyín*

John 6<sup>35</sup>.

'Í am the breád of life;  
He that cómeth to Mé shall not húngr,  
And he that believeth shall not thírst for éver.'

*'anā hū lahṁá d'hayyín  
man d'ātē l'wātī lā kāphén  
ūman dimhēmūn bí lā šāhē l'ālám*

John 6<sup>55</sup>.

'My flésh is meát indeéd,  
And My bloód is drínk indeéd.'

*bisrī min k'sōt mēkál  
w'idmī min k'sōt mištē<sup>1</sup>*

John 6<sup>63</sup>.

'The spírít it is that quíckeneth,  
Thē flésh prófiteth nóthing;  
The thíngrs of which I spáke unto you,  
Spírít are théy and life.'

*rūhā hī hādā d'mahyá  
bisrā k'lūm lā mah'anē  
millayyá d'mallēt l'kōn  
rū'h 'innūn w'hayyín*

John 8<sup>12</sup>.

'Í am the líght of the wórld;  
He that fólloiweth Me shall not wálk in dárkness,  
But shall háve the líght of life.'

<sup>1</sup> Or according to the variant reading, 'true bread . . . true drink',  
*mēkál k'asšít . . . mištē k'asšít.*

'*nā hū n'hōrēh d'āl'mā*  
*man d'dābēk lī lā n'hallék b'kablā*  
*'ellā hāwē lēh n'hōrā d'hayyīn*

John 8<sup>31, 32</sup>.

' If yé abíde in My wórd,  
 Of a trúth My discíples are yé ;  
 And ye shall knów the trúth,  
 And the trúth shall máke you freeé.'

'*īn 'attūn m'katt'rīn b'milláy*  
*min k'sōt talmīdáy 'attūn*  
*w'takk'rūn leh l'kūštā*  
*w'kūštā hārér l'kōn*

Here the third line appears to exhibit two beats only.

John 8<sup>34-36</sup>.

' Éveryone that wórketh sín,  
 The sláve of sín is hé.  
 The sláve abídeh not in the hóuse [for éver];  
 The són abídeh for éver.  
 If the són máke you freeé,  
 Trúly freeé shall ye bé.'

*kol mán d'ābéd hēf'ā*  
*'abdéh d'hēf'ā īt hū*  
*'abdā lā m'kattár b'bētā [l'ālām]*  
*b'rā m'kattár l'ālām*  
*'īn b'rā hārér l'kōn*  
*min k'sōt b'nē hōrīn 'attūn*

John 8<sup>33</sup>.

' If children of Ábraham ye áre,  
 The wórks of Ábraham ye dó.'

'in b'nôhî d' Abrāhām hāwēttūn  
'ābādôhî d' Abrāhām 'āb'dittūn<sup>1</sup>

John 13<sup>16</sup>.

'A sêrvant is not greäter than his lórd,  
Nor a mēssenger than hím that sént him.'

lēt 'ābēd rāb min mārēh  
ūš'lēah min hāhū d'šalhéh

It is noticeable that some of the examples characterized by this rhythm (John 4<sup>36</sup>, 6<sup>63a</sup>, 8<sup>34-36</sup>, 13<sup>16</sup>) are of the nature of aphorisms, resembling in this respect examples in the same rhythm cited from the Synoptic Gospels.

Other instances from the Fourth Gospel of three-beat rhythm are 6<sup>26, 27</sup>, and (in the main) 10<sup>1-5</sup>; Aramaic renderings of these passages will be found on pp. 170, 174.

A few examples of this rhythm are to be found in *Pirkê Ābhôth*. Thus we have the opening saying ascribed to 'the men of the Great Synagogue' who were the traditional successors of Ezra (*op. cit.* I. 1).

h'yū m'tūnīm baddīn  
w'ha'amīdu talmīdīm harbē  
wa'sū s'yāg lattōrā

<sup>1</sup> Here *hāwēttūn*, 'āb'dittūn are participles combined with the 2nd pl. pers. pronoun, lit. 'ye being', 'ye doing'; and since the participle denotes mere *duration*, apart from mark of time, the sense implied might equally well be, 'ye were being . . . ye would be doing' (or, 'ye would have been doing'). The sense adopted above conforms to the better-attested Greek reading εἶστε . . . ποιεῖτε, but the same Aramaic would yield the sense of the other current reading ἦτε . . . ἐποιεῖτε (ἄν), which is probably a correction dictated by a sense of greater fitness to the context.

'Bé delíberate in júdgement,  
And ráise up díscíples full mány,  
And máke a hédge to the Láv.'

Hillel (i. 14).

'im 'én 'an̄ lī mī lī  
ūk'sé'an̄ l'ašmī mā lī  
wē'im lō 'akšāw 'ēmātáy

'If nót for mysélf, who is fór me?  
And if for mysélf, who ám I?  
And íf not nów, pray whén?'

### *Kīnā-rhythm.*

Is it possible to trace, among the utterances of our Lord, any passages which seem to exhibit the characteristic rhythm of the Hebrew *Kīnā* or dirge—a rhythm which, as we have seen (pp. 34, 39), was by no means confined to this particular form of poem, but was used more widely in poetry of an emotional type? In the examples which are now to be given it is at any rate a striking fact that all are found among passages marked by strong emotion—moving the deepest human feelings of the Speaker, and calculated to react in the same way upon His hearers. The first example which we shall take belongs to Q, and is found in Luke 13<sup>23-27</sup> (partial parallels, not similarly rhythmical, in Matt. 7<sup>13, 22, 23</sup>). It will be noticed that in this passage the whole is not rhythmical, as a carefully elaborated poem would be, but there is a setting which structurally takes the form of prose, yet which by no means detracts from the solemn and mournful flow of the *Kīnā*-verses. In the rendering which we give these latter are distinguished by indentation and stress-accents.

23. 'And one said to Him, Lord, are there few that  
shall be saved? And He said to them,
24. Exért yourséives to énter  
by the nárrow gáte;  
For mány [I say unto you] shall seék to énter,  
and shall nó't be áble.
25. Once the máster of the hóuse hath arísen,  
and hath shút the doór,  
And ye begín to stánd withóut,  
and to knóck the doór,  
saying, Lord, open to us;  
and He shall answer and say to you,  
Í have no knówledge óf you,  
whénce ye áre;
26. then shall ye begin to say;  
We did éat and drínk befóre Thee,  
and Thou didst téach in our streéts;
27. and He shall say, I say unto you,  
Í have no knówledge óf you,  
whénce ye áre;  
Gét you awáy from Mé,  
all ye wórkers of iníquity.'

In order to show how perfectly this represents the Hebrew *Kînā*, we give a Hebrew rendering in Biblical style.

24. *hít katt'sú lābō*  
*baššá'ar haššār*  
*kī rabbīm y'baḥḥ'sú lābō*  
*w'lō yūkālū*
25. *'im kām bā'al habbāyit*  
*wayyisgōr haddélet*  
*w'tāhēllū la'amōd baḥūš*  
*w'lidpōk 'al haddélet*



*lēmōr 'aḏōnāy pithā lānū*  
*w'ānā w'āmar 'alēkem*  
*'ēnēnnī yōdē' etkém*  
*mē'āyin 'attém*

26. *'āz tāḥēllū l'dabbēr*  
*'ākálnu w'sātīnū l'phānēkā*  
*ūb'sūḱēnū limmādtā*

27. *w'āmar 'āmartī lākem*  
*'ēnēnnī yōdē' etkém*  
*mē'āyin 'attém*  
*sūrū lakém mimmēnnū*  
*kol pō'alē 'āwen*

If we now translate the passage into Galilaean Aramaic, the *Kīnā*-rhythm is no less clear.

24. *'ittkatt'sūn l'mē'al*  
*b'tar'ā 'āyḱā*  
*d'saggi'in yib'ōn l'mē'al*  
*w'lā yāk'lēn*

25. *kad ḱām mārēh d'baytā*  
*wa'aḥād dāšā*  
*ūt'sārōn ḱāy'mīn b'bārā*  
*ūmaḱḱ'sīn 'al dāšā*  
*w'ām'rīn māran p'taḥ lan*  
*w'hū 'ānē w'āmar l'kōn*  
*lēnā makkēr l'kōn*  
*min hān 'attūn*

26. *b'kēn t'sārōn 'ām'rīn*  
*'akálnan ūstīnan ḱ'dāmāk*  
*ūb'sūḱēnan 'allēpht*

27. *w'hū 'āmar 'āmarnā l'kōn*  
*lēnā makkēr l'kōn*  
*min hān 'attūn*

*'itrah<sup>a</sup>kún minnî*  
*kol 'āb'dē šikrā<sup>1</sup>*

The following fairly lengthy passages from Mark appear to be framed in this rhythm.

Mark 2<sup>19-22</sup> = Matt. 9<sup>15-17</sup> = Luke 5<sup>34-39</sup>.

'Can the children of the bride-chamber mourn  
 while the bridegroom is with them?  
 So long as the bridegroom is with them  
 they cannot fast.  
 But the days shall come when the bridegroom shall  
 be taken from them,  
 and then shall they fast.  
 No one putteth a patch of new cloth  
 upon an old garment;  
 For its fulness taketh from the garment,  
 and a [worse] rent is made.  
 Neither pour they new wine  
 into old wine-skins;  
 Otherwise the wine-skins are rent,  
 and the wine is spilled [and the skins perish].  
 But [they put] new wine into fresh wine-skins,  
 and both are preserved.'<sup>2</sup>

<sup>1</sup> In the Hebrew and Aramaic renderings it is assumed that ἀφ' οὗ in *v.* <sup>23</sup> represents an original 'When', introducing a new sentence after a full stop. The apodosis is then most naturally to be found in 'and (= then) ye shall begin to stand without' (i. e. καὶ ἄρξῃσθε in place of καὶ ἄρξῃσθε); though it is possible to treat this as a continuation of the protasis, and to find the apodosis in 'and (= then) he shall answer, &c.' It seems clear, however, that Luke, in rendering ἀφ' οὗ . . . καὶ ἄρξῃσθε, intended a close connexion with the preceding sentence—'shall not be able, from the time when, &c.'

<sup>2</sup> Here we follow the text of Matthew, which, as judged by the rhythmical standard, is certainly superior to that of Mark. Note that in Mark 2<sup>19</sup> the placing of the infinitive νηστεύειν after the temporal clause (so Luke ποιῆσαι νηστεύειν) is less natural in a Semitic language

Mark 8<sup>34-38</sup> = Matt. 16<sup>24-27</sup> = Luke 9<sup>23-26</sup>.

‘If any wisheth to come after Mé,  
let him deny himself;

And let him take up his cross daily,  
and come after Mé.

For whoso wisheth to save his life,  
he shall lose it;

But whoso loseth his life for My sake,  
he shall save it.

For what profiteth a man if he gain the whole world,  
and forfeit his life?

Or what shall a man give  
in exchange for his life?

than is the position of *πειθεῖν* in Matthew after the verb which governs it and before the temporal clause. In Mark 2<sup>20</sup> the addition of *ἐν ἐκείνῃ τῇ ἡμέρᾳ* (Luke *ἐν ἐκείναις ταῖς ἡμέραις*) throws out the rhythm by adding two stresses to the short two-stress member of the *Ḳinā*-verse, and is not found in Matthew. In Matt. 9<sup>16</sup> *οὐδεὶς δὲ ἐπιβάλλει ἐπίβλημα ῥάκους ἀγνάφου κτλ.* gives the original Semitic order of words rather than Mark 2<sup>21</sup>, *οὐδεὶς ἐπίβλημα ῥάκους ἀγνάφου ἐπιρράπτει κτλ.* In Mark 2<sup>21</sup> *εἰ δὲ μὴ, αἶρει τὸ πλήρωμα ἀπ’ αὐτοῦ τὸ καινὸν τοῦ παλαιοῦ* is more awkward than Matthew’s simple and rhythmical *αἶρει γὰρ τὸ πλήρωμα αὐτοῦ ἀπὸ τοῦ ἱματίου*, and has the air of an unnecessary attempt at explanation (Luke’s parallel is clearly paraphrastic). May we not infer from these facts that the passage really belonged originally to Q, and was derived thence by Mark less faithfully than by Matthew? The only passage given above which is not found in Matthew is the second *Ḳinā*-verse, derived from Mark 2<sup>19b</sup>, which is adopted as perfectly rhythmical and as possibly omitted through accident by Matthew owing to its resemblance to the temporal clause in the preceding question. It is possible, however, that both this and the last verse (‘But they put new wine, &c.’), which is not found in Mark, may be of the nature of explanatory additions; in which case we would have three couplets, dealing respectively with the children of the bridechamber, the garment, and the new wine. The words in square brackets are so marked as rhythmically superfluous. In regard to the last, we may note that ‘New wine into fresh skins’ may very likely have been a current proverbial saying.

For the Son of Mán shall cóme in the glóry of His  
 Fáther  
 with His hólý ángels,  
 And thén shall He rénder to eách  
 accórding to his wórk.<sup>1</sup>

On the occurrence of more than three stresses in the first member of the *Kīnā*-verse, as occurs a few times in each of these passages, cf. p. 42.

In the parable of the Sheep and the Goats (Matt. 25<sup>31 ff.</sup>) it is very striking that, when the emotion reaches its highest point, the rhythm at once becomes that of the *Kīnā* (*vv.* 34<sup>ff.</sup>).

‘Then the king shall say to those on his right hand,  
 Cóme, ye bléssed of my Fáther,  
 Inhérit the kíngdom prépared for you  
 from the foundátion of the wórld.  
 Becaúse I was húngry and ye féd me;  
 I was thírsty, and ye refréshed me.

<sup>1</sup> Here again, if our rhythmical scheme is right, Matthew represents the nearest approximation to the original; and the version given above presents this text, except that in the second *Kīnā*-verse we have adopted καθ’ ἡμέραν from Luke, and in the fourth verse Luke’s οὗτος as representing an emphatic  $\aleph \pi$ , which we assume to have stood also in the corresponding clause in the third verse. We assume also in the fourth verse that Mark and Luke σώσει, which gives a complete inversion of terms (‘save . . . lose’, ‘lose . . . save’) is original rather than Matthew εὐρήσει (cf. p. 74). The fact that the addition καὶ τοῦ εὐαγγελίου in Mark 8<sup>35</sup> spoils the characteristic form of our Lord’s antithetic parallelism, and is therefore probably a gloss, has already been noted (cf. p. 74). Finally, the last two *Kīnā*-verses, as they stand in Matt. 16<sup>27</sup>, are perfect in form if we adopt ‘holy’ before ‘angels’ from Mark and Luke (so D, Pesh. in Matt.), but the corresponding passage in Mark 8<sup>38</sup>, Luke 9<sup>26</sup>, seems to show no trace of *Kīnā*- or other form of rhythm. It would seem to follow that this also is originally a Q passage, which Matthew has preserved more accurately in the main than Mark.



The Fourth Gospel supplies one striking example of this rhythm.

John 16<sup>20-22</sup>.

‘Yé shall wéep and lamént,  
but the wórld shall rejoyce;  
Yé shall be sórrowful, but your sórrow  
shall be túrned into jóy.

A wóman when she is in trávail hath sórrow,  
because her hoúr is cóme;  
But whén she is delivered of the chíd,  
she remémbereth not the ánguish  
[for joy that a man is born into the world].

And yé also nów have sórrow,  
but I will sée you agáin,  
And your héart shall rejoyce, and your jóy  
none táketh fróm you.’

The passage in square brackets, which breaks the rhythm, may well be an explanatory addition to the original words. In the second and last *Kīnā*-verses the caesura is purely formal, the sense-division giving 2+3 stresses. This can be paralleled from the Old Testament: cf. the examples given on p. 39.

Shorter passages in the Synoptists in the same rhythm are the following:

Matt. 11<sup>28-30</sup> (no parallel).

‘Cóme unto Mé, all ye weáry and búrdened,  
and Í will refrésh you.  
Táke My yóke upón you,  
and léárn of Mé;



For meék am Í and lówly of heárt,  
                     and ye shall rést your soúls.  
 For My yóke is eásy,  
                     and My búrden líght'.<sup>1</sup>

Matt. 13<sup>16,17</sup> = Luke 10<sup>23,24</sup>.

'Bléssed are your éyes, for they sée,  
                     and your éars, for they heár.  
 Verily I say unto you,  
 Mány próphets and ríghteous have desíred to sée  
     the thínings whích ye sée,  
                     and have nó't seén,  
 And to heár the thínings whích ye heár,  
                     and have nó't heárd.'<sup>2</sup>

Luke 10<sup>41,42</sup> (no parallel).

'Martha, Martha,  
 Thou art cáreful and tróubled about mány thínings;  
                     but óne thínng is neédful;  
 And Máry hath chósen the goód part,  
                     whích shall not be táken fróm her.'

In *v.* <sup>28</sup> ἀναπάνσω ὑμᾶς represents a single term in the original, viz. the Aph'el (causative) form of *nū<sup>a</sup>h*, 'to rest', with pronominal suffix, 'anī<sup>h</sup>kōn, which, with the emphatic personal pronoun 'anā preceding, gives the two stresses of the second member of the verse—hence the rendering 'and Í will refrésh you' rather than the familiar 'and I will give you rest', which suggests three stresses. It is assumed that in *v.* <sup>29</sup> καὶ εὐρήσετε ἀνάπανσιν likewise represents the Aph'el of this verb, *ū<sup>l</sup>e nī<sup>h</sup>ūn*.

<sup>2</sup> יִשְׁמְעוּ . . . יִשְׁמְעוּ may mean either 'because they see . . . because they hear' (Matt. ὅτι βλέπουσιν . . . ὅτι ἀκούουσιν), or 'whích see . . . whích hear' (Luke οἱ βλέποντες). On the ambiguity of the demonstrative particle ׀ as leading at times to mistranslation (ὅτι for relative, and *vice versa*) cf. the writer's *Aramaic Origin of the Fourth Gospel*, pp. 76 ff.

In Matt. 23<sup>37-39</sup> = Luke 13<sup>34, 35</sup> we have our Lord's lament over Jerusalem, which might be expected to be cast into the form of a *Kīnā*; and this seems to be so.

‘Jerúsalem, Jerúsalem, that sláyeth the próphets,  
and stóneth her méssengers,  
How mány tímes have I lónged  
to gáther thy chíldren,  
Like a hén that gáthereth her chícks  
beneáth her wíngs:

Yet ye would not.

Behóld, there remaineth to yóu  
your hóuse a desolátion.

I say unto you, ye shall not see Me until ye say,  
Bléssed He that cómeth in the náme of the  
Lórd.’<sup>1</sup>

Here *καὶ οὐκ ἠθελήσατε* falls like a sigh between the second and third *Kīnā*-verses. The last line—a quotation from Ps. 118<sup>26</sup>—has four stresses in Hebrew:

*bārúk habbá b’sém Yahwéh.*

<sup>1</sup> Matthew and Luke are nearly identical; but Matthew gives *ἐπισυνάγει* after *ὄρνις*, while Luke leaves it to be inferred from the preceding *ἐπισυνάξει* (Matt. *ἐπισυναγαγεῖν*), and Matthew’s *ἔρημος* is omitted by Luke. Both these words are essential to the rhythm, and Matthew may therefore be considered to offer a closer reproduction of the original Aramaic than Luke.

## IV

### THE USE OF RHYME BY OUR LORD

TRANSLATION into Aramaic of the portions of our Lord's teaching which exhibit the characteristics of Hebrew poetry reveals a further interesting fact, namely, that He seems not infrequently to have made use of *Rhyme*. This is the more remarkable in view of the infrequency of this trait in the literary poetry of the Old Testament, in which the few occurrences which can be collected seem for the most part to be rather accidental than designed, and opportunities for rhyming offered by the use of similar suffix-forms in parallel expressions are neglected, if not avoided. For example, Ps. 2 contains rhymes in *v.* <sup>3</sup> *mōs<sup>e</sup>rōtēmō* 'their bonds', '*a**bōtēmō* 'their cords'; *v.* <sup>6</sup> *malkī* 'my king', *har kōdšī* 'my holy hill' ('hill of my holiness'). Had the poet, however, been set upon rhyming, he might have produced it in *v.* <sup>5</sup> by rhyming *b'appō* 'in his anger' with *bah<sup>a</sup>rōnō* 'in his hot displeasure'; or '*ēlēmō* 'unto them' with *y<sup>e</sup>bah<sup>a</sup>lēmō* 'he shall dismay them'. Instead of this, he deliberately prefers the literary elegance of contrasted position of the parallel verbs—first in the sentence in stichos *a*, but last in stichos *b*:

'āz y<sup>e</sup>dabbēr 'ēlēmō b'*appō*  
ūbāh<sup>a</sup>rōnō y<sup>e</sup>bah<sup>a</sup>lēmō

'Then shall He speak unto them in His anger,  
And in His hot displeasure He shall dismay them.'

Similarly, in *v.*<sup>8</sup> *naḥ<sup>a</sup>lātékā* 'thine inheritance' is not rhymed with *'<sup>a</sup>huzzātékā* 'thy possession', nor in *v.*<sup>9</sup> is *t<sup>e</sup>ro<sup>e</sup>m* 'thou shalt break them' rhymed with *t<sup>e</sup>naḥḥ<sup>e</sup>śēm* 'thou shalt shatter them', but the device of contrasted position is adopted as in *v.*<sup>5</sup>. In Ps. 54 we find three examples of rhyme (*vv.*<sup>3,4,6</sup> Heb.; *vv.*<sup>1,2,4</sup> E.VV.); but this is exceptional.

There is, however, a class of ancient Hebrew poetry in which the use of rhyme was probably a favourite device, namely, the popular poetry of the relatively uncultured. Not much of this has survived in the Old Testament; but, considering its paucity, it is remarkable how frequently it is characterized by the obviously intentional use of rhyme. An instance, in the crudest doggerel form, is seen in the song which is ascribed to the Philistine populace upon the captivity of Samson, Judges 16<sup>24</sup>.

*nātán 'lōhēnū*  
*b<sup>e</sup>yādēnū 'et 'ōy<sup>e</sup>bēnū*  
*w<sup>e</sup>et maḥ<sup>a</sup>rīb 'aršēnū*  
*wa'<sup>a</sup>šer hīrbā 'et ḥ<sup>a</sup>lālēnū*

'Our gód has gíven  
 Into our hánd our énemy,  
 And him who rávaged our lánd,  
 And múltiplied our sláin.'

Here the rhyme is formed by the suffix *-ēnū* 'our' in conjunction with the varying radical preceding. Another instance from the Samson stories is seen in Judges 14<sup>18</sup>, with rhyme on the suffix *-ī* 'my'.

*lūlē ḥ<sup>a</sup>raštém b<sup>e</sup>eglātī*  
*lō m<sup>e</sup>śātém ḥādātī*

'Hád ye not plówed with my heífer,  
 Ye hád not discóvered my ríddle.'

Similar in character is the improvisation of the women who greet Saul and David after the victory over the Philistines, 1 Sam. 18<sup>7</sup> (rhyme on *-āw* 'his').

*hikkā Šā'ul ba'<sup>a</sup>lāphāw*  
*w<sup>e</sup>Dāwīd b<sup>e</sup>rib<sup>e</sup>bōtāw*

'Saul has slain his thousands,  
 And David his tens of thousands.'

The ancient 'Song of the Sword', Gen. 4<sup>23,24</sup> (the English rendering of which has been given on pp. 30, 31), offers a rhyme upon the suffix *-ī* 'my' which is clearly not accidental.

*'Ādā w<sup>e</sup>Šillā š<sup>e</sup>mā'an kōlī*  
*n<sup>e</sup>šē Lémek ha'<sup>a</sup>zēnnā 'imrātī*  
*kī 'īš hārāgtī l<sup>e</sup>phišī*  
*w<sup>e</sup>yēled l<sup>e</sup>habbūrātī*  
*kī šib'ātāyim yuḳkam Kāyin*  
*w<sup>e</sup>Lémek šib'im w<sup>e</sup>šib'ā*

In Isaac's blessing of Jacob in Gen. 27 we find two rhyming couplets in v. 29.

*yā'abdūkā 'ammīm*  
*w<sup>e</sup>yīstah<sup>a</sup>wū l<sup>e</sup>kā l<sup>e</sup>ummīm*  
*h<sup>e</sup>wē g<sup>e</sup>bīr l<sup>e</sup>aḥhékā*  
*w<sup>e</sup>yīstah<sup>a</sup>wū l<sup>e</sup>kā b<sup>e</sup>nē 'immékā*

'Service be done thee by peoples,  
 Hómage paid thee by nátions;  
 Bé thou lórd o'er thy bréthren,  
 Yield thee hómage the sóns of thy móther.'

In the first couplet the rhyme is formed by the plural termination *-īm*; in the second by the suffix *-ékā* 'thy'.

Jacob's blessing of Judah (Gen. 49<sup>11</sup>) yields a quatrain rhymed throughout on the suffix *-ô* 'his'.

*'ôsrî laggéphen 'irô*  
*w'lassôrêkâ b'nî 'atônô*  
*kibbês bayyáyin l'bûšô*  
*ûb'dám 'anābîm sûtô*

' Binding to the vine his foal,  
 And to the choice vine the colt of his áss,  
 He hath washed in wine his gárment,  
 And in the blood of grápes his ráiment.'

In the old poem on Sihon king of the Amorites in Num. 21 we have, in v. <sup>28</sup>, an example of a quatrain with rhyming stichoi 1, 2, and 4, and non-rhyming 3, as so frequently in Arabic poetry.

*kî 'éš yās'á mē Hēšbôn*  
*lehābā miḵḵiryát Sīhôn*  
*'ák'lā 'Ar Mō'áb*  
*bā'rā bāmôt 'Arnôn<sup>1</sup>*

' For fire went forth from Heshbón,  
 A fláme from the tówn of Sihón;  
 It devoured Ár of Moáb,  
 It kíndled the heights of Arnón.'

Precisely similar is Balaam's oracle against the Kenites in Num. 24<sup>21,22</sup>.

*'étān mōšabékā*  
*w'sîm b'séla' kinnékā*  
*kî 'im yihyé l'bā'ēr Káyin*  
*'ad má 'Aššûr tišbékā*

<sup>1</sup> Emending בַּעֲרָה, 'It kindled', in place of בָּעָלִי, 'The lords of', as demanded by the context.



‘Endúring is thy dwélling,  
 And sét in the crág thy nést;  
 Yet déstined for wásting is Ráyin,  
 Till Ásshur cárry thee cápative.’

The most frequent use of rhyme in the Old Testament is found in the Song of Songs, which is undoubtedly based upon popular folk-song. This has been illustrated by the present writer in *Journal of Theological Studies*, x (July 1909), pp. 584 ff. An instance of an elaborately rhymed poem may be seen in *ch.* 8<sup>1-3</sup>.

*mí yittenká k'āh lī*  
*yōnēk š'dē 'immī*  
*'emšā'akā bahūs 'eššāk'ká*  
*gām lō yābūzū lī*  
*'enhāg'ká 'abī'akā*  
*'el bēt 'immī t'lammdēnī*  
*'ašk'ká miyyēn hārēkah*  
*mē'sīs rimmōnī*  
*s'mōlō tāhat rōšī*  
*wīmīnō t'habb'kēnī*

Here the rhyme of lines 1, 2, and 4 is repeated in lines 8 and 9, and into this scheme there is woven the rhyme of lines 6 and 10. A subordinate rhyme or assonance may be found in the repetition of the suffix *-ká* in lines 3, 5, 7.

The following is an attempt to reproduce rhyme and rhythm in English.

‘Would that thou wert my bróther,  
 Who súcked at the breásts of my móther!  
 When I fóund thee withóut I wóuld kíss thee,  
 Nor féar the reproách of anóther;  
 Wóuld leád thee, wóuld bríng thee  
 To the hóuse of my móther who tráins me,

Would gíve thee to drínk spiced wíne,  
 Púre pomegránate, none óther.  
 —His léft arm is únder my heáð,  
 And seé! his ríght arm enchains me.'

The poem of *ch.* 6<sup>1-3</sup> is complete in itself, and makes use of the masculine plural termination *-ím* to furnish a rhyme in lines 2, 7, 8, 10.

*'ánā hālák dōdēk*  
*háyyāphā bannašīm*  
*'ánā pānā dōdēk*  
*ún<sup>e</sup>baḵšēnnu 'immāk*  
*dōdī yārād l'gannō*  
*lá<sup>a</sup>rūgōt habbōsem*  
*tir'ōt baggannīm*  
*w<sup>e</sup>lilkōt šōšannīm*  
*'anī l'dōdī w<sup>e</sup>dōdī lī*  
*hārō'ē baššōšannīm*

Reproducing rhyme and rhythm we may render :

'Whíther has góne thy lóve,  
 Thoú whom beauty dówers?  
 Whíther has túrned thy lóve?  
 Lét us seék him wíth thee.  
 My lóve has gone dówn to his gárden,  
 Dówn to the béd's of the spíce's,  
 To shépherd in the bówers  
 And gáther the flówers.  
 Í am my lóve's, and my lóve is míne,  
 Who shépherds amóng the flówers.'

These two poems by no means stand alone as illustrations of the author's partiality for rhyme. Other instances of its employment may be gathered from all parts of the book. Thus in *ch.* 8<sup>6</sup> we have :

*sīmēnī kaḥōtām 'al libbékā*  
*kaṣṣāmīd 'al ʔrō'ékā*  
*kī 'azzā kammāwet 'ah<sup>a</sup>bā*  
*ḵāšā kiš'ól ḵin'ā*  
*r<sup>a</sup>šāphéhā rišphē 'ēš*  
*šalhébetyā<sup>1</sup>*

i.e. (without attempting to reproduce the rhyme):

‘Sét me as a seál upon thine heárt,  
 Ás a brácelet upon thine árm :  
 For stróng as deáth is lóve,  
 Hársh as She'ól is jeáloúsy,  
 Its bólt is bólt of fíre,  
 A fláme of Yá.’

In *ch.* 5<sup>1</sup> every stress-word in each line rhymes with its corresponding word in lines 1 to 4, and there is a similar correspondence between lines 5 and 6 :

*bātī l'gannī 'aḥōtī*  
*'ārītī mōrī 'im b'sāmī*  
*'ākāltī ya'rī 'im dibšī*  
*šātītī yēnī 'im ḵālābī*  
*'iklū rē'im*  
*šikrū dōdīm<sup>2</sup>*

‘I have éntered my gárden, my síster ;  
 I have gáthered my mýrrh with my bálsam ;  
 I have eáten my cómb with my hóney ;  
 I have drúnk my wíne with my mílk.  
 Come, eát, O friénds ;  
 Be drúnk with lóve.’

<sup>1</sup> בַּצִּמִּיר, ‘as a bracelet’, is substituted for בְּחוֹתָם, ‘as a seal’, repeated from the preceding line.

<sup>2</sup> The text adds בִּלְהָ, ‘bride’, after 'aḥōtī, ‘my sister’ (perhaps a marginal note to explain the reference), and reads in the last line שִׁתּוּ וְשִׁכְרוּ, ‘drink and be drunk’, instead of שִׁכְרוּ merely.

Particularly striking is the use of rhyme in the gnomic sayings of the 'Wise', in which its employment would make an appeal to the popular taste, and form an aid to memory. Numerous examples are to be found throughout the Book of Proverbs, and in the Hebrew text of Ecclesiasticus. Occasionally we find recurrent rhymes in passages of considerable length. Examples of this are:

Prov. 5<sup>7-14</sup>.

7. *w<sup>e</sup>attā bānīm šim'ū lī*  
*w<sup>e</sup>al tāsūrū mē'imrē phī*
8. *harhēk mē'ālēhā darkékā*  
*w<sup>e</sup>al tikrāb 'el pētaḥ bētāh*
9. *pen tittēn la'<sup>a</sup>hērīm hōdékā*  
*ūš<sup>e</sup>nōtékā l'<sup>a</sup>akzārī*
10. *pen yisb'<sup>u</sup> zārīm kōhékā*  
*wa'<sup>a</sup>šābéka b<sup>e</sup>bēt nokrī*
11. *w<sup>e</sup>nāhamtā b'<sup>a</sup>h<sup>e</sup>rītékā*  
*biklōt b<sup>e</sup>sār<sup>e</sup>kā ūš<sup>e</sup>'erékā*
12. *w<sup>e</sup>āmartā*  
*'ēk sānētī mūsār*  
*w<sup>e</sup>tōkāhat nā'āš libbī*
13. *w<sup>e</sup>lō šāmātī b<sup>e</sup>kōl mōráy*  
*w<sup>e</sup>limlamm<sup>e</sup>dáy lō hitṭītī 'oznī*
14. *kim'āt hāyītī b<sup>e</sup>kol rā*  
*b<sup>e</sup>tōk kāhāl w<sup>e</sup>edā*

7. 'And nów, O ye sóns, hear mé,  
And depárt not from the wórds of my móuth.
8. Remóve far fróm her thy wáy,  
And approách not the doór of her hóuse;
9. Lest thou gíve to óthers thine hónour,  
And thy yeárs to óne without rúth;

10. Lest stránger be filled with thy stréngth,  
And thy lábour be in the hóuse of an álien ;
11. And thou gróan in thy látter énd,  
When thy bódy and thy flésh are consúmed,
12. And sáy,  
“Hów have I háted instrúction,  
And my heárt despísed reproóf,
13. Neither have I obéyed the voíce of my teáchers,  
Nor to my instrúctors have I inclíned mine éár !
14. Well nígh have I cómè to all íll  
In the mídst of the congregátion and assémbly”.’

Here the combination of rhyme with the three-beat rhythm makes the passage go with a fine swing. The interlacing of the rhymes is most skilful and effective. Very striking in the distichs of *vv.* <sup>9,10,13</sup> is the way in which the rhyme of the last-stressed word of the first line is taken up and reinforced by the first-stressed word of the parallel line (*hōdékā—ūš<sup>e</sup>nōtēkā* ; *kōhékā—wa<sup>a</sup>šābékā*<sup>1</sup> ; *mōráy—w<sup>e</sup>limlamm<sup>e</sup>dāy*). In the last instance :

*w<sup>e</sup>lō šāmátī b<sup>e</sup>kōl mōráy*  
*w<sup>e</sup>limlamm<sup>e</sup>dāy lō hitṭātī ’oznī,*

<sup>1</sup> We may notice that, in these two examples, we have proof (if that be thought to be necessary) that the pausal system of the Massoretes is not a late invention, but is primitive. All the rhymed endings in  $\text{הֶכָּה}$ , -*ékā*, ‘thy’, at the end of lines are attached to *singulars*, and, if they did not stand in pause, would take the form  $\text{הֶכָּהּ}$ , -*ékā*; e. g. *hōd<sup>e</sup>ékā*, ‘thine honour’. In order to form a reinforcing rhyme in the first stress-syllable of the parallel stichos which is *not* in pause, the poet has to use *plural* forms (*š<sup>e</sup>nōtēkā*, ‘thy years’, *‘ašābékā*, ‘thy labours’) in which the suffix is  $\text{הֶכָּה}$ , -*ékā*, whether the word is non-pausal or pausal.

which we may in a measure reproduce by rendering,

'Neither have I obéyed the voíce of my teáchers,  
Nor to my preáchers have I inclíned my eár,'

*w'limlamm<sup>e</sup>dáy* follows upon *mōráy* almost like a great clash of bells, and is intended, we may conjecture, to reproduce the loud iteration of the warnings addressed to the sinner—all to no effect.

Ecclus. 13<sup>4-7</sup>.

*'im tikšar lō yā<sup>a</sup>bōd bāk*  
*w'im tikrá yahmōl 'alékā*  
*'im yeš l'ká yēlīb d'baráw 'immāk*  
*wīrōšeškā w'lō yik'ab lō*  
*šōrek lō 'imm<sup>e</sup>kā w'hēša' lāk*  
*w'sihhēk l'ká w'hibtīhékā*  
*'ad 'ašēr yō'il y'hātēl bāk*  
*pa<sup>a</sup>máyim šālōš ya<sup>a</sup>rīšekā*  
*ūb<sup>e</sup>kēn yir<sup>a</sup>kā w'hit'abbēr bāk*  
*ūb<sup>e</sup>rōšō yānī<sup>a</sup> 'ēlékā<sup>1</sup>*

'If thou sérvest his túrn, he will máke thee his sláve,  
 But if thou failest, he will lét thee alóne;  
 If thou hást, he will gíve thee the faírest of wórds,  
 And will fleéce thee withóut remórse.  
 Hath he neéd of theé? He will flátter thee wéll,  
 And will jóke thee, and caúse thee to trúst him;  
 As lóng as it sérve, he will máke thee his spórt,  
 Twice, yea thríce, will he cheát thee;  
 And thén he will seé thee and páss thee bý,  
 And will sháke his heád at thy plíght.'

Cf. also the rhymes in *vv.* <sup>16abcd, 17b, 18a, 23ab</sup> of the passage from Ecclus. 38 quoted on p. 52.

<sup>1</sup> The position of the stress-accent in this passage, particularly in the first four lines, is peculiarly difficult to decide.



Very commonly the verses fall into quatrains, which may contain rhymes in two, three, or (more rarely) in all four of the lines. Examples are :

Prov. 1<sup>15,16</sup>.

*b'nî 'al tēlēk b'derek 'ittām*  
*m'nā ragl<sup>kā</sup> minn<sup>tibōtām</sup>*  
*kī raglēhēm lārā' yārūšū*  
*wīmah<sup>rū</sup> lišpok dām*

'My sōn, do not gō in the wáy with thēm;  
 Withhōld thy foot from their dévious páths:  
 For thēir feēt do rún unto évil,  
 And they make spéed to shed bloód.'

Ecclus. 6<sup>25-27</sup>.

*hāt šikm<sup>kā</sup> w'sā'éhā*  
*w'al takōš b'tahbūlōtéhā*  
*d'rōš wah<sup>ā</sup>kōr baḳḳēš ūm<sup>šā</sup>*  
*w'hé<sup>h</sup>zaḳtāh w'al tarpéhā*

'Bów down thy shōulder and beár her,  
 And bé not thou cháfed by her cóunsels;  
 Reséarch and explóre, seek out and attain,  
 And grásp her and dó not reléase her.'

The following forms of rhymed quatrains are to be found in these books :

Rhyming 1, 2, 3, 4. Ecclus. 4<sup>29-30</sup>, 12<sup>12</sup>, 35<sup>24-25</sup>, 36<sup>18-19</sup>.

Rhyming 1, 2, 3; non-rhyming 4. Prov. 2<sup>6-7</sup>, 5<sup>3-4</sup>,  
 22<sup>18-19</sup>; Ecclus. 9<sup>6-7</sup>, 13<sup>15-16</sup>, 16<sup>11-12</sup>, 36<sup>20-21</sup>.

Rhyming 1, 2, 4; non-rhyming 3. Prov. 1<sup>15-16</sup>, 3<sup>13-14</sup>;  
 Ecclus. 4<sup>22-23</sup>, 6<sup>25-27</sup>, 46<sup>19</sup>.

Rhyming 1, 3, 4; non-rhyming 2. Prov. 3<sup>7-8</sup>, 3<sup>21-22</sup>;  
 Ecclus. 9<sup>1-2</sup>, 9<sup>15-16</sup>, 14<sup>23-24</sup>, 16<sup>24-25</sup>, 31<sup>4</sup>.

Rhyming 2, 3, 4; non-rhyming 1. Prov. 4<sup>20-21</sup>, 7<sup>2-3</sup>  
 Ecclus. 14<sup>1-2</sup>.

Rhyming 1, 2, and 3, 4. Ecclus. 30<sup>23</sup>, 38<sup>16</sup>.

Rhyming 1, 3, and 2, 4. Prov. 5<sup>9-10</sup>, 13<sup>24-25</sup> (if a quatrain, and not two unconnected distichs).

Rhyming 1, 4, and 2, 3. Prov. 2<sup>2-3</sup>.

Rhyming 1, 4; non-rhyming 2, 3. Prov. 3<sup>5-6</sup>, 3<sup>23-24</sup>, 4<sup>8-9</sup>, 4<sup>12-13</sup>, 5<sup>17-18</sup>, 7<sup>8-9</sup>; Ecclus. 46<sup>9</sup>.

Rhyming 2, 3; non-rhyming 1, 4. Prov. 23<sup>1-2</sup>; Ecclus. 11<sup>8-9</sup>.

Rhyming 2, 4; non-rhyming 1, 3. Prov. 4<sup>24-25</sup>, 5<sup>12-13</sup>; Ecclus. 9<sup>3</sup>, 15<sup>2-3</sup>, 15<sup>7-8</sup>, 16<sup>7-8,9-10</sup>, 41<sup>9</sup>, 43<sup>28-29</sup>, 45<sup>19</sup>.

Examination of the rhymes offered by these specimens of gnomic poetry reveals a development in method. In the specimens of folk-poetry first cited the rhyme is produced by the use of identical suffix-forms, *-î* 'my', *-ékā* 'thy', &c., or the fem. sing. termination *-ā*, or the plural terminations masc. *-îm*, fem. *-ôt*, in combination with the varying radical preceding. The only exception is the rhyme on the termination *-ôn* in the names Heshbôn, Sihôn, Arnôn in Num. 21<sup>28</sup>. In Proverbs and Ecclesiasticus, however, while the great majority of rhymes are produced by this method, we further find abundant evidence of an attempt to produce rhyme by the use of words with *unrelated terminations*. The following are examples:

1. The suffix *-î* 'my' rhymed with a formative termination *-î*. Prov. 5<sup>7-14</sup> לִי *lî* 'to me', פִּי *pî*, 'my mouth', &c., rhymed with אֶזְכָּרִי *'akzārî* 'cruel', נֹכְרִי *nokrî* 'alien'.

2. The suffix *-āh*, 'her' rhymed with the fem. sing. termination *-ā*. Prov. 3<sup>13-14</sup> תְּבוֹאֲתָהּ *t'bu'ātāh* 'her produce' rhymed with חֲכָמָה *hokmā* 'wisdom', תְּבוּנָה *t'būnā* 'understanding'; Prov. 5<sup>3-4</sup> חֲכָהּ *hikkāh* 'her palate' with זָרָא *zārā* 'a strange woman', לַעֲנָה *la'ānā*

'wormwood'; Prov. 7<sup>8-9</sup> פִּנָּה *pinnāh* 'her corner' with אֶפְלָה *'aphelā* 'darkness'; Prov. 9<sup>1</sup> בֵּיתָה *bētāh* 'her house' with שִׁבְעָה *šib'ā* 'seven'; Prov. 31<sup>26</sup> לְשׁוֹנָה *l'sōnāh* 'her tongue' with חֲכָמָה *hokmā* 'wisdom'.

3. The suffix הָאֵה *-āh* 'her' rhymed with a radical ל"ו verbal form. Prov. 8<sup>1</sup> קוֹלָהּ *kōlāh* 'her voice' with תִּקְרָא *tikrā* 'she calls'; Prov. 31<sup>10</sup> מִכְרָהּ *mikrāh* 'her price' with תִּמְצָא *timšā* 'can find'.

4. The suffix הָיָה *-éhā* 'her' apparently rhymed with a ל guttural 3rd fem. perfect pausal form in Prov. 2<sup>17</sup> נַעֲוִיָּהּ *n'ēuréhā* 'her youth', שָׁכַחָהּ *šākēhā* 'she has forgotten'.

5. The suffix אָמָם *-ām* 'their' rhymed with a radical form. In Prov. 1<sup>15,16</sup> דָּמָם *dām* 'blood'; in Eccus. 44<sup>1-8</sup> עוֹלָם *olām* 'eternity'.

6. The fem. sing. termination הָאֵה *-ā* rhymed with a radical form. Prov. 2<sup>2b,3a</sup> תִּבְנֶנָּה *t'būnā* 'understanding' with תִּקְרָא *tikrā* 'thou callest'; Prov. 9<sup>13</sup> הִמְיָא *hōmiyyā* 'noisy' with מָה *mā* 'anything'.

7. A formative termination rhymed with a radical form. Prov. 1<sup>11</sup> הִינָּאם *hinnām* 'causeless' (*-ām* formative) with דָּמָם *dām* 'blood'; Eccus. 36<sup>29</sup> קִינְיָן *kinyān* 'possession' (*-ān* formative) with מִשְׁעָן *miš'ān* 'support' (from root šā'ān with preformative מ).

8. Two radical forms with accidentally rhyming terminations. Prov. 13<sup>24-25</sup> מוֹסָר *mūsār* 'instruction', תִּהְיֶה *tehsār* 'shall lack'; Prov. 21<sup>12</sup> רָשָׁע *rāšā'* 'wicked', רָע *rā'* 'evil'; Eccus. 6<sup>3</sup> תִּשְׁרֹשׁ *t'sārēš* 'it will uproot', יָבֵשׁ *yābēš* 'withered'; Eccus. 7<sup>18</sup> בְּמִחָר *bimhār* 'for a price', אוֹפִיר *Ophūr* (place-name); Eccus. 7<sup>21</sup> כְּנָפֶשׁ *k'nāpheš* 'like (your)self', חֲפֵשׁ *hāpheš* 'freedom'; Eccus. 11<sup>7</sup> תִּסְלֶפֶה *t'sallēph* 'subvert', תִּצְעֶפֶה *tazzēph* 'rebuke'; Eccus. 11<sup>8b,9a</sup> דַּבֵּר *t'dabbēr* 'speak', תִּאָּחֵר *t'ahhēr* 'tarry' (*si vera lectio*).

Turning now to Aramaic, we may observe that, while possessing the same facilities as Hebrew for forming rhyme out of identical terminations, such as pronominal suffixes, the feminine singular termination, and the terminations of the masculine and feminine plural, it possesses a further peculiarity which renders the production of rhyme even easier to it than to the other language. This is seen in the fact that the place of the prepositive Definite Article in Hebrew is taken in Aramaic by the postpositive *Emphatic State*. While in Hebrew two substantives of dissimilar endings, such as *mélek* 'king', 'ébed 'slave', become with the Definite Article *ham-mélek* 'the king', *hā-ébed* 'the slave', and so remain unrhymable; in Aramaic the cognate substantives *mēlêk*, 'abéd become in the Emphatic State *malkā* 'the king', 'abdā 'the slave', and thus are susceptible of rhyme. Moreover, since in the plural the indefinite *malkîn*, 'abdîn become in the Emphatic State *malkayyā*, 'abdayyā, it is obvious that rhyme may be formed between a singular and a plural form if both are in the Emphatic State. For instance, *malkā* can be rhymed with 'abdayyā. This increased facility for rhyming may certainly be held to have rendered rhyme the more ready of adoption, especially in sayings of a gnomic character formed upon the Hebrew model.

It has been remarked verbally to the present writer with reference to the examples presently to be cited, that our Lord could not have spoken as He did without forming rhyme, i.e. that the rhymes may be considered an accidental phenomenon. It is true that the existence of rhyme is closely bound up with the parallelistic form of the sayings; yet to view the rhymes as purely accidental, i.e. to hold that the Speaker was

unconscious or negligent of the fact that He was making them, is surely a very unlikely hypothesis. The great bulk of the Hebrew poetry of the Old Testament, while parallelistic in form, is unmarked by the use of rhyme. It is only, as we have seen, in certain forms of Hebrew poetry—popular folk-poetry and gnomic teaching—that rhyme is markedly characteristic; and here its employment is evidently due to design. It may be held, then, that when rhyme occurs in our Lord's parallelistic teaching, it is equally due to design, and was adopted as likely to aid the memory of His hearers.

The first example of our Lord's use of rhyme which we may notice is found in the Lord's Prayer, an Aramaic rendering of which has already been given on p. 113.

<i>'aḇnān d'bišmayyā</i>	<i>yitkaddāš š'māk</i>
Our Father Who (art) in heaven	let be hallowed Thy name
<i>tētē malkūtāk</i>	<i>t'hé šibyōnāk</i>
let come Thy Kingdom	let be Thy will
<i>hēkmā d'bišmayyā</i>	<i>hēkdēn b'ar'ā</i>
as in heaven	so on earth
<i>lahmān d'yōmā</i>	<i>hab lān yōmā dēn</i>
Our bread of the day	give to us day this
<i>ūš'boḳ lān hōbēn</i>	<i>hēk dišbāḳnan l'hayyābēn</i>
and forgive to us our debts	as we have forgiven our debtors
<i>w'lā ta'līnan l'nisyōnā</i>	<i>'ellā paṣṣīnan min bīšā<sup>1</sup></i>
and not lead us into temptation	but deliver us from—evil

<sup>1</sup> The apocopated pronominal suffix of the 1st pers. pl. -ēn, which we have adopted in *hōbēn* 'our debts', *hayyābēn* 'our debtors' (like normal Syriac *hawbain*, *hayyābain*), is used in Galilaean Aramaic, as well as the fuller form -ēnan; cf. Dalman, *Gramm.*<sup>2</sup>, §§ 14, 18 (p. 95). Its use here rather than that of the uncontracted form is rendered probable by the fact that it offers an accurate rhyme to *dēn* in stichos 1 b. The Perfect *š'bāḳnan*, 'we have forgiven', might also



Here we observe a remarkably elaborate system of rhyme. In the first stichos of tristich 1 the rhyming endings are set, as it were, in -*ā* st. 1 *a*, -*āk* st. 1 *b*. St. 1 *a* is then rhymed in st. 3 *a*, 3 *b*, and st. 1 *b* in st. 2 *a*, 2 *b*. Precisely the same method is followed in tristich 2, where the rhyming ending -*ā* in st. 1 *a* is followed in st. 3 *a*, 3 *b*, and -*ēn* in st. 1 *b* is followed in st. 2 *a*, 2 *b*. Moreover, there are instances in some of the stichoi of rhyme of the 3rd stress-syllable with the 1st. Thus in tristich 1, st. 2 *t<sup>e</sup>hē* rhymes with *tētē*, and in tristich 2, st. 1 *hab lán* with *lahmán*, st. 3 *paṣṣīnan* with *ta'linan*. And the opening half-stichos of tristich 2 *lahmán d'yōmā* rhymes stress for stress with the corresponding opening of tristich 1 *'abūnán d'bišmayyā*.

That rhyme was employed in Jewish prayers in or about our Lord's time can be shown. The *T<sup>e</sup>phillā* ('prayer') *par excellence* is the *Sh<sup>e</sup>mōneh-'esrēh*, i.e. 'Eighteen', so called from its eighteen supplications, each rounded off with an appropriate benediction. This prayer, which is written in Hebrew, is in part considerably older than our Lord's time, since discussion arose as to the use of certain of its sections between the schools of Hillel and Shammai. Some of its sections contain indications which point to the period after the destruction of Jerusalem by Titus in A.D. 70; but the whole was completed and bore the name *Sh<sup>e</sup>mōneh-'esrēh* in the days of Gamaliel II, c. A.D. 100. There are two recensions, a Palestinian and a Babylonian, with considerable variations, the

have been contracted *š<sup>e</sup>bāḵn* (as in Syriac); but on the supposition that the uncontracted form *שבקנ* was used, we have an explanation of the variants Matt. ἀφίκαμεν = *שבקנ*, *š<sup>e</sup>baknan* (Perfect), Luke ἀφίουμεν = *שבקנ*, *šāb<sup>e</sup>ḵīnan* (Participle with pronoun), the difference being one of vocalization merely.



latter increased to nineteen sections, by addition of a prayer against apostates.<sup>1</sup>

The following examples of rhyme are taken from the Palestinian recension. Section 2 forms rhyme upon the masc. plural termination *-îm*.

'attâ gibbôr mašpîl gē'im  
 hāzāk ūmēdîn 'ārîšîm  
 hē 'ôlāmîm mēkîm mētîm  
 maššîb hārû<sup>a</sup>h ūmōrîd haṭṭâl  
 m<sup>e</sup>kalkêl hayyîm m<sup>e</sup>hayyê hammētîm  
 k<sup>e</sup>hēreph 'áyîn y<sup>e</sup>šû'â lānū tašmîah  
 bārûk 'attâ 'adônây m<sup>e</sup>hayyê hammētîm<sup>2</sup>

'Mighty art Thoú,                    abásing the prouđ,  
 Stróng, and júdging the rúthless,  
 Líving for áye,                    raising the deáđ,  
 Sénding the wínd,                and drópping the déw,  
 Nouríshing the líving,        quíckening the deáđ.  
 As in the twínkling of an éye Thou wilt caúse for  
       us salvátion to spring fórth.  
 Bléssed art Thoú, O Lórd that quíckenest the deáđ.'

<sup>1</sup> Cf. for the above-given statements the full references cited by Strack and Billerbeck, *Das Evangelium nach Matthäus erläutert aus Talmud und Midrasch* (1922), pp. 406 ff. A short account of the prayer, with a translation, is given by Schürer, *History of the Jewish People*, Div. II, vol. ii, pp. 83 ff. The Hebrew text may conveniently be consulted in O. Holtzmann's edition of *Berakot*, pp. 10 ff.

<sup>2</sup> The second and third lines convey the impression that they ought to be stressed:

hāzāk ūmēdîn 'ārîšîm  
 hē 'ôlāmîm mēkîm mētîm,

the strong countertone on the initial syllable of 'ārîšîm throwing back the accent of ūmēdîn, and in 'ôlāmîm annulling the accent of the preceding hē.

In section 3 we have rhyme on the masc. singular suffix *-ékā*.

*ḵādōš 'attā w<sup>e</sup>nōrā š<sup>e</sup>mékā*  
*w<sup>e</sup>'én 'lō<sup>a</sup>h mibbāl'ādékā*  
*bārūk 'attā 'a<sup>a</sup>dōnáy hā'él haḵḵādōš*

'Hóly art Thou, and feárful Thy náme,  
 And there is nót a Gód apárt from Theé.  
 Bléssed art Thou, O Lórd, the hóly Gód.'

Section 8 offers rhyme upon the 1st pers. plur. suffix *-énū*.

*r<sup>e</sup>phā'énū 'a<sup>a</sup>dōnáy 'lōhénū mimmak'ób libbénū*  
*w<sup>e</sup>yāgōn wa'a<sup>a</sup>nāhā ha'a<sup>a</sup>bér mimménū*  
*w<sup>e</sup>ha'a<sup>a</sup>lé r<sup>e</sup>phū'á l<sup>e</sup>mákkōténū*  
*bārūk 'attā rōphé hōlé 'ammō yisrā'él*

'Heál us, O Lórd our Gód, of the afflíction of our heárt,  
 And griéf and síghing remóve from ús,  
 And adminíster heáling únto our wóunds.  
 Bléssed art Thou that heálest the síck of Thy peóple  
 Ísrael.'

The Babylonian recension likewise offers marked examples of the use of rhyme.

In section 5 this is formed on the masc. singular suffix *-ékā*.

*h<sup>a</sup>šībénū 'ābínū l<sup>e</sup>tōrātéka*  
*w<sup>e</sup>ḵār'bénū malkénū la'a<sup>a</sup>bódātéka*  
*w<sup>e</sup>haḵ<sup>a</sup>zīrénū bitšūbā š<sup>e</sup>lēmā l<sup>e</sup>phānéka*  
*bārūk 'attā 'a<sup>a</sup>dōnáy hārōšé bitšūbā*

'Bring us báck, O our Fáther, únto Thy lów ;  
 And bring us neár, O our únto Thy sérvíce ;  
 Kíng,  
 And make us retúrñ in fúll repéntance before Theé.  
 Bléssed art Thou, O Lórd, Who art pleásed with  
 repéntance.'

Section 6 rhymes upon the 1st plur. Perfect verbal form.

*s'laḥ lānū 'ābīnū kī ḥātānū*

*m'hōl lānū malkēnū kī phāśā'nū*

*kī 'ēl tōb w<sup>e</sup>sallāh 'āttā*

*bārūk 'attā 'adōnāy hannūn hammarbē lislō<sup>a</sup>h*

‘Forgíve us, O our Fátther, for we have sinned;  
Párdon us, O our Kíng, for we have transgréssed;  
For a goód God and forgíving art Thoú.  
Bléssed art Thoú, O Lórd the mérciful, Who forgívest  
abúndantly.’

In both these examples we observe a tendency to obtain rhyme or assonance, not merely between the closing stress-syllables of parallel stichoi, but between corresponding stress-syllables within the stichoi. We have noticed the same phenomenon in the Lord's Prayer.

In section 10 we have rhyme upon the suffix of the 1st plur.

*t<sup>e</sup>ká b<sup>e</sup>šōphár gādól l<sup>e</sup>hērūténū*

*w<sup>e</sup>sā nēs l<sup>e</sup>kabbēs 'et kōl gāliyyōtēnū*

*mē'arbá' kanphót hā'āreṣ l'e'arṣēnū*

*bārūk 'attá 'aḏōnāy m<sup>e</sup>kabbēs nidhē 'ammō yisrā'él*

‘Blów with great trúmpet for oúr releáse,  
And raise bánner to gáther the whóle of our éxiled,  
From the fóur extrémities of the eárrth unto our lánd.  
Bléssed art Thóú, O Lórd, Who gátherest the óut-  
casts of the peóple  
Ísrael.’

A secondary interior rhyme, which, if accidental, is at any rate striking and effective, is that between *gādól* and *'et kól*.

The Beatitudes, according to Matthew's version (Matt. 5<sup>3-11</sup>), exhibit clear indications of composition in

rhyme, and (in the main) three-stress rhythm. The final one, however, which is differently constructed (2nd person for 3rd, and no specific promise attached) is neither rhyming nor rhythmical. The first eight may be rendered as follows.

1. *tūbēhōn mīskēnāyā* [*b'rūhā*]  
 Their happiness the poor [in spirit],  
*d'ḏil'hōn malkūtā dišmayyā*  
 for theirs (is) the kingdom of heaven.
2. *tūbēhōn d'mit'abb'lin*  
 Their happiness that (are) mourning,  
*d'hinnūn mītnahḥ'mīn*  
 for they (shall be) comforted.
3. *tūbēhōn 'inwānāyā*  
 Their happiness the meek,  
*d'hinnūn yēr'tūn l'ar'ā*  
 for they shall inherit the earth.
4. *tūbēhōn d'kaph'nūn w'saḥāyīn* [*l'ṣidkā*]  
 Their happiness that (are) hungering and thirsting [for righteousness],  
*d'hinnūn mitm'layīn*  
 for they (shall be) filled.
5. *tūbēhōn raḥmānāyā*  
 Their happiness the merciful,  
*da'lehōn hāwāyīn raḥmayyā*  
 for upon them being the mercies.
6. *tūbēhōn didkāyīn b'libbā*  
 Their happiness that (are) pure in heart,  
*d'hinnūn ḥāmāyīn lēlāhā*  
 for they (shall be) seeing God.
7. *tūbēhōn d'āb'dīn s'lāmā*  
 Their happiness that (are) making peace,  
*d'yitk'rōn b'nōy dclāhā*  
 for they shall be called His sons of God.
8. *tūbēhōn dirdāphīn b'gēn d'ṣidkā*  
 Their happiness that (are) persecuted because of righteousness,  
*d'ḏil'hōn malkūtā dišmayyā*  
 for theirs (is) the kingdom of heaven.

Here we note that in no. 1 rhythm favours omission of τῷ πνεύματι, as in Luke 6<sup>20</sup>. The addition is almost certainly an editorial gloss to explain that 'the poor' are not merely those who are deficient in material goods; but since the allusion is to the <sup>a</sup>*niyyīm* of the Old Testament (a Hebrew term which is variously rendered by A.V. 'poor', 'afflicted', 'humble', 'lowly'), the full connotation of the term would be clear to our Lord's audience apart from such explanation. The specific reference is to Isa. 61<sup>1</sup> (cf. Luke 4<sup>13</sup> εὐαγγελίσασθαι πτωχοῖς), where the Massoretic Text has 'the meek' מְיָדָבִי <sup>a</sup>*nāwīm*, a term which frequently throughout the Old Testament interchanges with מְיָדָבִי <sup>a</sup>*niyyīm* (which is the reading of the LXX and Arabic versions in this passage). The two terms are closely related in meaning; <sup>a</sup>*nāwīm* (Aram. *inwānāyyā* = οἱ πραεῖς in Beatitude no. 3) being a stative form, better rendered 'humble' (towards God) rather than 'meek';<sup>1</sup> while <sup>a</sup>*niyyīm* is the corresponding passive form, and properly means 'humbled' by external circumstances, such as the persecution of the ungodly. The <sup>a</sup>*niyyīm* are 'humbled' because they are <sup>a</sup>*nāwīm* 'humble' towards God—i.e. because for religious motives (their attitude towards God) they refuse to take steps to avenge themselves or assert their personal rights.

In no. 4 both rhythm and rhyme speak conclusively for the original omission of τὴν δικαιοσύνην, an explanation which is hardly more necessary here than it would

<sup>1</sup> Moses is the typical Old Testament instance of a man who was <sup>a</sup>*nāw* (Num. 12<sup>3</sup>; cf. Eccus. 45<sup>4</sup>); yet he certainly was not what we understand by the term 'meek' (the reading of A.V., R.V.). The proper meaning of the term is seen, in the case in point, in his refusal to take steps to vindicate himself against Aaron and Miriam, and in his leaving his vindication to God.



be in Isa. 55<sup>1ff.</sup> ('Ho, every one that thirsteth', &c.), a passage which was probably in our Lord's mind when He framed the beatitude. In the promise attached to this beatitude we notice the only occurrence of a two-stress in place of a three-stress stichos; and, while it is by no means necessary to postulate absolute rhythmical uniformity, we may conjecture that possibly some such term as *tāb* 'good' may have been accidentally omitted—*d'hinnūn tāb mitmēlāyin* 'For they shall be filled with good' would connect still more closely with Isa. 55<sup>2</sup>, 'hearken diligently unto Me, and eat ye that which is good', than the passage does at present.

In no. 5 *rahmayya* 'the mercies' are specifically the mercies of God, which is clearly the sense intended by ἐλεηθῆσονται. The rendering here adopted is precisely that of Pal. Syr.

It is only when we reach no. 8 that we are faced by a somewhat unwieldy line of four stresses; and the possibility suggests itself that this may originally have run *tūbēhōn d'rādēphīn l'sidkā*, 'Blessed are they that pursue righteousness', the Old Testament connexion in thought being with Deut. 16<sup>20</sup>, 'Righteousness, righteousness shalt thou pursue, that thou mayest live, and inherit the land which Yahweh thy God giveth thee' (cf. also Isa. 51<sup>1</sup>, 'ye that pursue righteousness'). The prep. *l'* in *l'sidkā*, which introduces the direct accusative, may then have been misunderstood in the sense 'for', and this may have led to the understanding of רדפן as passive רדפין *r'dīphīn* 'persecuted' (lit. 'pursued') instead of active רדפין *rādēphīn* 'pursuing'.

There are frequent instances of rhyme in the teaching of our Lord, especially when it is couched in proverbial form.



Matt. 7<sup>6</sup>.

*lā tih<sup>a</sup>būn kudšā l<sup>a</sup>kalbayyā*  
 Do not give the holy thing to the dogs  
*w<sup>e</sup>lā tirmūn margālyātkōn k<sup>e</sup>dām h<sup>a</sup>zīrayyā*  
 and do not cast your pearls before the swine  
*d<sup>e</sup>lā y<sup>e</sup>dūšūn 'innōn b<sup>r</sup>aglēhōn*  
 lest they trample them with their feet  
*wītūbūn wībāzz<sup>e</sup>ūnkōn*  
 and turn and rend you

Luke 6<sup>27-29</sup>. Cf. Matt. 5<sup>39,40</sup>.

<i>rah<sup>a</sup>mūn l<sup>a</sup>ba<sup>a</sup>lē d<sup>e</sup>bābēkōn</i>	<i>ṭayy<sup>e</sup>būn l<sup>a</sup>sān<sup>e</sup>ēkōn</i>
Love your enemies	do good to your haters
<i>bār<sup>e</sup>kūn l<sup>a</sup>lāṭēkōn</i>	<i>ṣallōn 'al rād<sup>e</sup>phekōn</i>
bless your cursers	pray for your persecutors
<i>lidmāh<sup>e</sup>yāk 'al liss<sup>e</sup>tā</i>	<i>kār<sup>e</sup>būn 'ūph hūr<sup>e</sup>nā</i>
to thy smiter on the cheek	present also the other
<i>ūmin man d<sup>e</sup>šākel martūtāk lā tiklē 'ūph kittūnāk<sup>1</sup></i>	
and from one that takes thy cloak	do not withhold also thy coat.

Matt. 8<sup>20</sup> = Luke 9<sup>58</sup>.

*l<sup>a</sup>ta<sup>a</sup>layyā 'it l<sup>a</sup>hōn bōrīn*  
 To the foxes are to them holes  
*l<sup>e</sup>ōphā dišmayyā kinnīn*  
 to the birds of the heavens nests  
*ūl<sup>a</sup>bār 'enāšā lēt lēh*  
 but to the Son of man is not to Him  
*hān d<sup>e</sup>yarkēn rēšēh*  
 where He may lay His head

<sup>1</sup> In this passage it would be possible, for the most part, to regard each line as properly consisting of two parallel three-beat stichoi, e. g.

*rah<sup>a</sup>mūn l<sup>a</sup>ba<sup>a</sup>lē debābēkōn*  
*ṭayy<sup>e</sup>būn l<sup>a</sup>sān<sup>e</sup>ēkōn.*

The consideration which guides us to regard it rather as a single four-beat stichos, parallel with the similar stichos which accompanies it, is Rabbi Azariah's theory of *Things and their Parts* as a guide to rhythmical structure (cf. p. 59). Each half-line regularly consists of two parts of a proposition, e. g. verb and object; and thus regarded offers two stresses and not more.

With this ready rhyming response to a remark made by some one else we may compare a passage in the Fourth Gospel.

John 6<sup>26,27</sup>.

*bā'ettūn lī lā d'ātīn hēmētūn*  
 Ye are seeking Me not because signs ye saw  
*'ellā-da'akaltūn min lahmā ūs'ba'tūn*  
 but because ye ate of the bread and were sated  
*lā ta'm'lūn l'mēkūltā d'āb'rā*  
 do not toil for the food which perishes  
*'ellā l'mēkūltā di'l'ālām<sup>1</sup> m'katt'rā*  
 but for the food which for ever abides  
*d'yihāb l'kōn bar 'enāšā*  
 which shall give to you the Son of man  
*hū d'hatmēh 'abbā 'elāhā*  
 Him whom has sealed Him the Father God

Matt. 15<sup>14</sup> = Luke 6<sup>39</sup>.

*'in yidbār samyā l'samyā*  
 If shall lead the blind the blind  
*l'rēhōn nāph'līn b'gumšā*  
 both of them (shall be) falling into the ditch

Luke 9<sup>62</sup>.

*man d'rāmē y'dēh 'al paddānā*  
 Whoso puts his hand on the plough  
*umīstakkāl la'hōrā*  
 and gazes backwards  
*lēt šāwē l'malkūtēh dēlāhā*  
 is not meet for His Kingdom of God

Luke 12<sup>33,34</sup>.

<i>ḵinyānēkōn zabb'nūn</i>	<i>w'šidḵā h'abūn</i>
Your goods sell	and alms give
<i>'ubdūn l'kōn kīsān</i>	<i>d'lā bāl'yān</i>
make to you scrips	that not (are) wearing out

<sup>1</sup> Greek εἰς ἡὼν αἰώνιον. Cf. foot-note, p. 106.

*sīmā bišmayyā*

a treasure in the heavens

*d<sup>e</sup>lā sāy<sup>e</sup>phā*

that not (is) failing

*hān d<sup>e</sup>gannābīn lā kār<sup>e</sup>bīn*

where thieves not (are) approaching

*w<sup>e</sup>sāsīn lā sār<sup>e</sup>hīn*

and moths not (are) corrupting

*d<sup>e</sup>hān sīmatkōn*

for where your treasure

*'ūph tammān libb<sup>e</sup>kōn*

also there your heart

Here we observe rhyme, not merely between stress-syllables 2 and 4 of corresponding half-stichoi, but, in stichoi 3-5, between stress-syllables 1 and 3 (*sīmā*—*d<sup>e</sup>lā*; *gannābīn*—*sāsīn*; *hān*—*tammān*).

Notice also the recurrence of the rhyme made by the termination -ā of the emphatic state in the translations of Matt. 5<sup>14-16</sup>, 6<sup>22,23</sup> given on pp. 130, 131. This may be accidental merely; yet it has all the emphasis of design as we read the passages.

The great passage from Q, Matt. 11<sup>25-27</sup> = Luke 10<sup>21,22</sup>, forms a rhythmical poem which rhymes regularly couplet by couplet, if we may assume that the words supplied in angular brackets, parallel to and resumptive of 'I give thanks to Thee' in stichos 1, may have fallen out in transmission. The omission of *καὶ συνετῶν*, as a doublet of *σοφῶν*, is suggested on rhythmical grounds.

*mōdēnā lāk 'abbā*

I give thanks to Thee, O Father,

*mārē dišmayyā ūd<sup>e</sup>ar<sup>e</sup>ā*

Lord of heaven and of earth,

*diṭmārt hāllēn min ḥakkīmīn [w<sup>e</sup>sokl<sup>e</sup>tānīn]*that<sup>1</sup> hast hidden these things from wise men [and prudent],*w<sup>e</sup>gallīt 'innūn l<sup>e</sup>talyīn*

and hast revealed them to children.

*'in 'abbā (m<sup>e</sup>šabbāhnā lāk)*

Yea, Father, (I give glory to Thee)

<sup>1</sup> Here 'that' may have the force of 'because', as in the Greek, or it may represent the relative 'who'.

*dikdēn raʿwā kḏāmāk*

because thus it was pleasing before Thee.

*kullā mʿsīr lī min ʿabbā*

Everything (is) delivered to Me from the Father,

*wʿlēt makkēr librá ʿellā ʿabbā,*

and there is not (any) knowing the Son but the Father,

*wʿlēt makkēr lʿabbā ʿellā bʿrā*

and there is not (any) knowing the Father but the Son,

*ūman dʿšābē leh bʿrā limgallāyā*

and whoso that willeth to him the Son to reveal.

In the parable of the Sheep and the Goats (Matt. 25<sup>31 ff.</sup>) the rhyme or assonance of the similar endings is very marked. The following is a translation of the first half of the parable.

*kad yētē bar ʿnāšā bīkārēh*

When shall come the Son of Man in His glory

*wʿkūl malʾākayyā ʿimmēh*

and all the angels with Him

*bʿkēn yittēb ʿal kursʿyā dīkārēh*

then shall He sit on the throne of His glory

*wʿyitkannʿšūn kḏāmōy kul ʿamʿmayyā*

and shall be gathered before Him all the nations

*wʿyaphrēšinnōn gʿbār min ḥabrēh*

and He shall separate them a man from his fellow

*kʿmā dʿmaphrēš raʿyā lʿimmʿrayyā*

as (is) separating the shepherd the sheep

*min bēnē gʿdayyā*

from among the goats

*wīkīm lʿimmʿrayyā min yammīnēh*

and shall set the sheep on His right hand

*wʿligdayyā min sʿmālēh*

and the goats on His left hand

*bʿkēn yēmar malkā lʿhinnūn dʿmin yammīnēh*

Then shall say the King to those who (are) on His right hand

*ʿztō bʿrikōy dʿabbā*

Come His blessed of the Father

'aḥsīnū malkūtā da<sup>a</sup>tīdā l'kōn  
inherit the kingdom which (was) prepared for you

min y<sup>e</sup>sōdēh d<sup>e</sup>āl<sup>e</sup>mā  
from its foundation of the world

b<sup>e</sup>gēn dikphanūt w<sup>e</sup>ōkaltūnī  
because I was hungry and ye fed Me

ṣ<sup>e</sup>hēt w<sup>e</sup>ašḳītūnī  
I was thirsty and ye watered Me

'aksān h<sup>a</sup>wēt ūk<sup>e</sup>naštūnī  
a stranger was I and ye housed Me

'arṭīlāy w<sup>e</sup>albeštūnī  
naked and ye clothed Me

m<sup>e</sup>ra' h<sup>a</sup>wēt w<sup>e</sup>as'ertūnī  
sick was I and ye visited Me

baḥ<sup>a</sup>būšyā w<sup>e</sup>alwītūnī  
in prison and ye joined Me.

b<sup>e</sup>kēn m<sup>e</sup>gībīn lēh ṣaddīḳayyā w<sup>e</sup>ām<sup>e</sup>rīn  
Then (shall be) answering Him the righteous and saying

māran

Lord

'ēmātāy h<sup>a</sup>mēnātāk kāphēn w<sup>e</sup>ōkalnātāk  
When saw we Thee hungry and fed Thee

w<sup>e</sup>ṣāhē w<sup>e</sup>ašḳīnātāk  
and thirsty and watered Thee

'ēmātāy h<sup>a</sup>mēnātāk 'aksān ūk<sup>e</sup>našnātāk  
when saw we Thee a stranger and housed Thee

w<sup>e</sup>arṭīlāy w<sup>e</sup>albēšnātāk  
and naked and clothed Thee

'ēmātāy h<sup>a</sup>mēnātāk m<sup>e</sup>ra' (w<sup>e</sup>as'ernātāk)  
when saw we Thee sick (and visited Thee)

ūbaḥ<sup>a</sup>būšyā w<sup>e</sup>alwīnātāk  
and in prison and joined Thee

ūm<sup>e</sup>gīb malkā w<sup>e</sup>āmar l'hōn  
and (shall be) answering the King and saying to them

'āmēn 'āmarnā l'kōn  
Verily I say unto you

*hāy da<sup>a</sup>badtūn l'hād min 'aháy z<sup>e</sup>erayyá*  
 That which ye did to one of My brethren the least  
*lī 'abadtūneh*  
 to Me ye did it

The parable of the Good Shepherd, John 10<sup>1ff.</sup>, goes straight into rhymed quatrains, with the exception of the second stanza, which on account of its weight stands as a distich.

*man d<sup>e</sup>lēt 'ālél b<sup>e</sup>tar'á*  
 Whoso that is not entering by the door  
*l'dīrá d<sup>e</sup>ānā*  
 into the fold of the sheep,  
*w<sup>e</sup>sālēk b<sup>e</sup>'áh<sup>a</sup>rāyá*  
 and (is) going up by another (way),  
*hú gannáb ūlīsṭā'á*  
 he (is) a thief and a robber.  
  
*hū d<sup>e</sup>'itéh 'ālél b<sup>e</sup>tar'á*  
 He that is entering by the door,  
*hú rā'yá d<sup>e</sup>ānā*  
 he (is) the shepherd of the sheep.  
  
*hādén tārā'á pātaḥ léh*  
 This one the doorkeeper (is) opening to him,  
*w<sup>e</sup>'ānā šām<sup>e</sup>ín l'kāléh*  
 and the sheep (are) hearing his voice,  
*w<sup>e</sup>hū kārē l'dīléh b<sup>e</sup>šūm'hôn*  
 and he (is) calling to his own by their name,  
*ūmappék l'hôn*  
 and leading out them.  
  
*kad 'appék l'dīléh kull'hôn*  
 When he has led out his own all of them,  
*hú 'āzél kōmēhôn*  
 he (is) going before them,  
*w<sup>e</sup>'ānā dāb<sup>e</sup>kīn léh*  
 and the sheep (are) following him,



*d'hinnûn makk'rîn l'kālêh*

because they (are) recognizing his voice.

*w'nūkrâ lā dâb'kîn lêh*

And a stranger not they (are) following him,

*'ellâ 'ār'kîn minnêh*

but (are) fleeing from him;

*d'létinnûn makk'rîn*

because they are not recognizing

*kāl'hûn d'nūkrîn*

their voice of strangers.

It may be noticed that both examples of rhyme cited from the Fourth Gospel (John 6<sup>26,27</sup>, 10<sup>1ff.</sup>) are addressed (the first certainly, the second apparently), not to 'the Jews' (i.e. the Rabbinic authorities), but to the 'am hā'āreṣ or common people, to whom the Synoptic discourses from which we have culled other frequent illustrations of the use of rhyme were directed.



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